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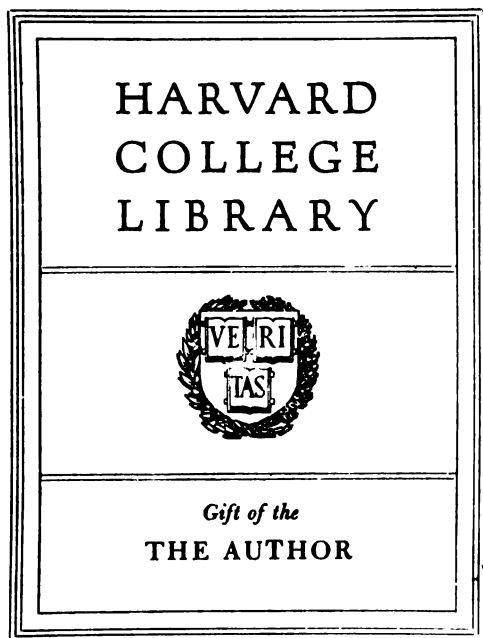
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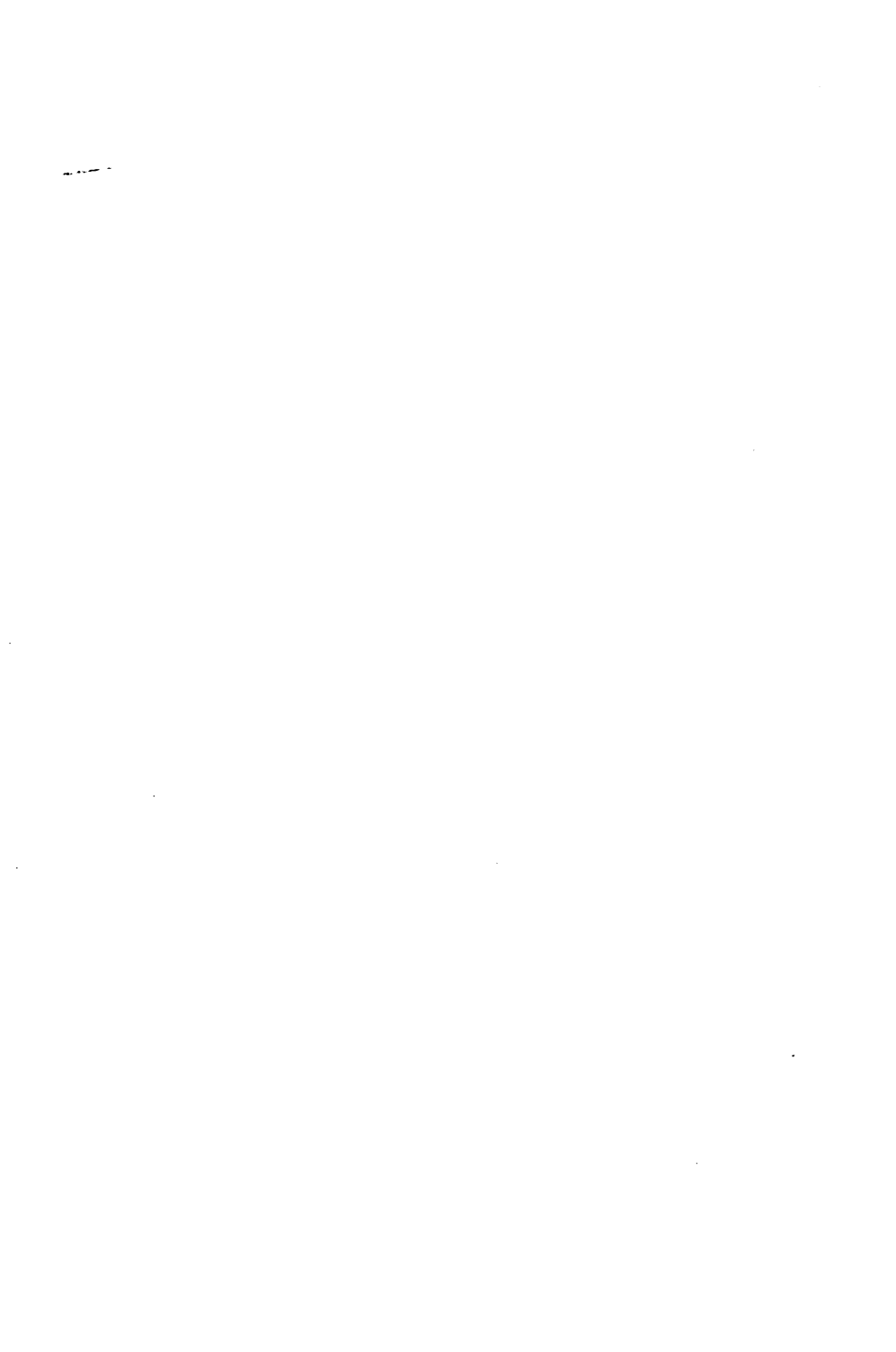
# GRENSTONE POEM

WITTER BYNNER

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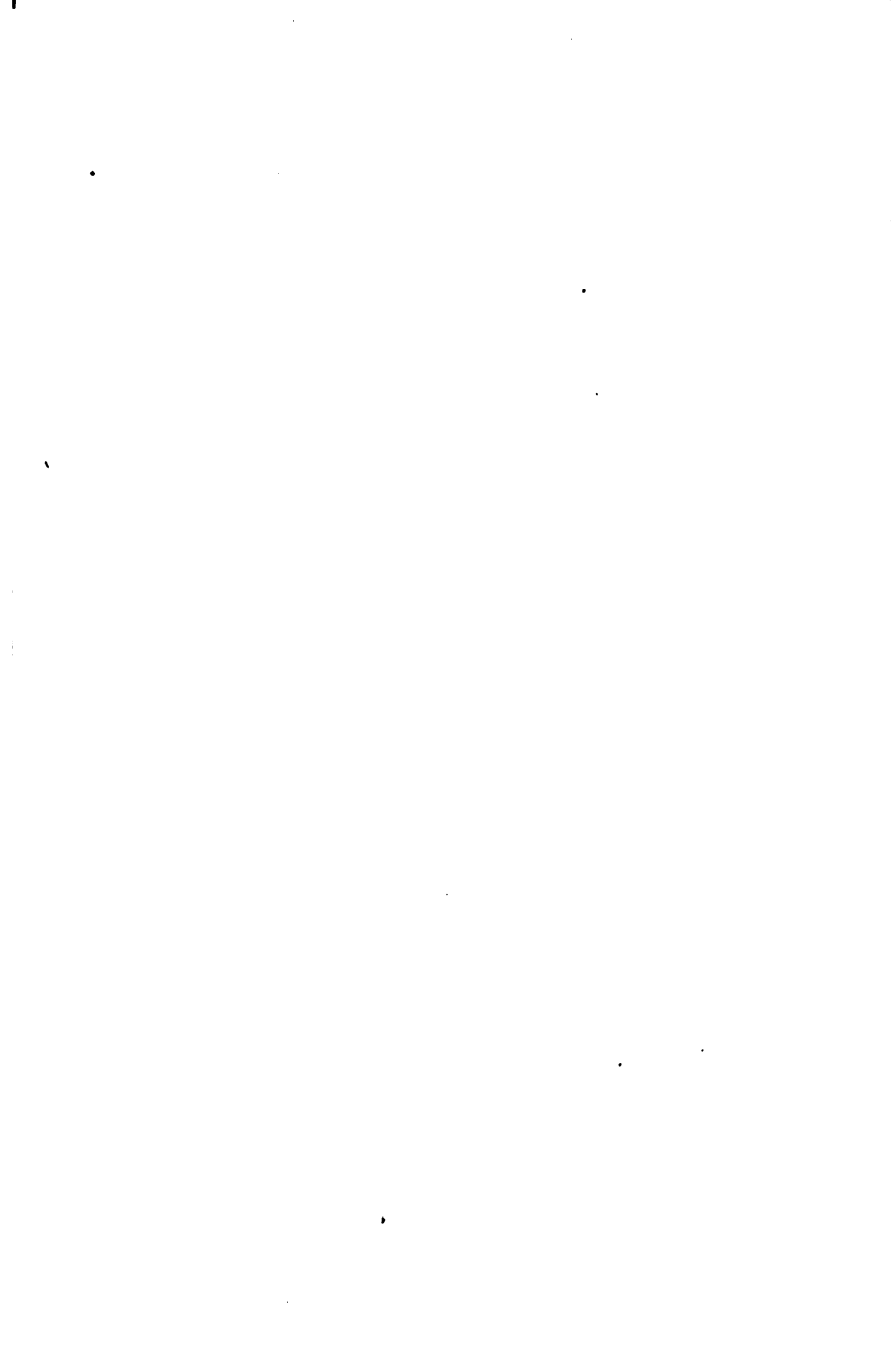






To  
Harvard College Library

Walter Byner



## **GRENSTONE POEMS**



BY WITTER BYNNER

---

YOUNG HARVARD  
AND OTHER POEMS

TIGER

THE LITTLE KING

THE NEW WORLD

IPHIGENIA IN TAURIS

GRENSTONE POEMS





"It was true that he had lived in the silent places, beside the Grand Canyon"—*Page 9.*

# GRENSTONE POEMS

*A SEQUENCE*

BY

**WITTER BYNNER**

AUTHOR OF "THE NEW WORLD," ETC.

*WITH COVER AND FRONTISPIECE BY  
SPENCER RAIRD NICHOLS*



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TO  
HANIEL LONG  
HER FRIEND AND MINE  
IN GRENSTONE

2

## CONTENTS

### *A GRACE BEFORE THE POEMS*

#### I. GRENSTONE

##### *I. ON THE WAY TO GRENSTONE*

*How could I guess what difference was in store—*

*I who had never really loved before?*

BIRTHRIGHT . . . . .	5
FOREIGN HILLS . . . . .	6
HILLS OF HOME . . . . .	7
THE ROAD . . . . .	8
THE TELEGRAPH POLES . . . . .	9
ON THE TRAIN . . . . .	11
EARLY APRIL IN GRENSTONE . . . . .	13

#### II. NEIGHBORS AND THE COUNTRY-SIDE

*People and places are alive with light—*

*Before the sun itself moves into sight.*

LUKE . . . . .	17
NEIGHBORS . . . . .	18
THE BEAU . . . . .	19
A FARMER REMEMBERS LINCOLN . . . . .	20
THE FIELDS . . . . .	22



## *Contents*

### **GRENSTONE—Continued**

MERCY . . . . .	23
PAN . . . . .	24
THE CIRCUS . . . . .	25
ASTRONOMY . . . . .	34
VANTAGE . . . . .	35
SUMMER IN GRENSTONE . . . . .	36
GRENSTONE FALLS . . . . .	37
TO A PHŒBE-BIRD . . . . .	38
GHOSTS OF INDIANS . . . . .	40
POPLARS . . . . .	41
A THRUSH IN THE MOONLIGHT . . . . .	42

### **III. CHILDREN AND DEATH**

*Children and meadows darken with the rain—  
Before the sun comes by them up the lane.*

LULLABY . . . . .	45
AS A CHILD . . . . .	46
KIDS . . . . .	47
WINNER OF SECOND . . . . .	50
THE SNOWBALL . . . . .	52
THE BIRTHDAY . . . . .	53
A PLAYMATE . . . . .	54
DARKNESS . . . . .	55
GRASSES . . . . .	56
AN OLD ELEGY . . . . .	57
POOR RICHARD . . . . .	58
CHANGE . . . . .	59
HOSTELRY . . . . .	60

GRENSTONE—*Continued*

GOOD LADS . . . . .	62
LUCK . . . . .	63
JUDD . . . . .	64
SINGING PAST THE CEMETERY . . . .	65
THE FARMER . . . . .	66
THE MINER . . . . .	67
HEIGHO . . . . .	68
ENOUGH . . . . .	69
NOCTURNE . . . . .	70

IV. DALLIANCE

*Then sometimes, as we skip along for fun,  
Our shoe-laces and duties come undone.*

TO-MORROW . . . . .	73
THE NAUGHTY ANGEL . . . . .	74
THE TEN COMMANDMENTS . . . . .	75
A WANDERER . . . . .	76
O, I HAVE SEEN IN GRENSTONE . . . .	77
MARRIAGE . . . . .	78
ONE DAY WHEN I RODE PEGASUS . . .	79
THE MIRROR . . . . .	80
THE SECRET . . . . .	81
THE COQUETTE . . . . .	82
THE SKEPTIC . . . . .	83
A BALLAD OF UNDAUNTED YOUTH . . .	84
WORLD'S END . . . . .	87
THE OLD MILL . . . . .	89
A MOMENT . . . . .	91

## *Contents*

### **GRENSTONE—*Continued***

SUN AND MOON . . . . .	92
IN LOVE . . . . .	93
YOUNG EDEN . . . . .	94
BLOW HOT, BLOW COLD . . . . .	99
BATTLES LONG AGO . . . . .	100
THE SEEKER . . . . .	101
GOD'S FOOL . . . . .	102
TREASURE . . . . .	103
THE RIDER . . . . .	104
THE HEART OF GOLD . . . . .	105
ONCE OF ALL MY FRIENDS . . . . .	106
THE DEAD LOON . . . . .	107
OBLIVION . . . . .	108

### ***V. WISDOM AND UNWISDOM***

*How we resolve and reason and explain*

*The various ways we take the sun and rain!*

BEAUTY . . . . .	111
TO YOURSELF . . . . .	112
TO MYSELF . . . . .	113
THE NEW LIFE . . . . .	114
WISDOM . . . . .	115
FOLLY . . . . .	116
A SAIL . . . . .	117
A GRENSTONE GLADE . . . . .	119
TO NO ONE IN PARTICULAR . . . . .	121
BE NOT TOO FRANK . . . . .	122
THE NEW LOVE . . . . .	123
THE BALANCE . . . . .	124

GRENSTONE—Continued

VI. THE OLD CRY

*And in the very midst of explanation,  
We cry the single cry of all creation.*

CAPTURE . . . . .	127
YOUTH . . . . .	129
A PRAYER FOR BEAUTY . . . . .	130
A LANE IN GRENSTONE . . . . .	131

VII. CELIA

*And O how suddenly the cry rings true,  
Changing, no longer saying I—but You!*

CELIA . . . . .	135
THE EARLY GODS . . . . .	136
INTERPRETER . . . . .	137
SEAS AND LEAVES . . . . .	138
IN MANY STREETS . . . . .	140
YES . . . . .	141
THE TOUCH OF YOU . . . . .	142
ON EARTH . . . . .	143
ROSE-TIME . . . . .	144
CHARIOTS . . . . .	145
WHEN THE FIRST BIRD SANG . . . . .	146
SAPPHICS FOR CELIA . . . . .	147
ENCOUNTER . . . . .	152
A TENT-SONG . . . . .	153
UNDER THE MOUNTAIN . . . . .	154
A SHEPHERD OF STARS . . . . .	155

## Contents

### II. AWAY FROM GREYSTONE

#### I. AN INLAND CITY

*After the voice I had always waited for,  
O how can there be distance any more?*

MY CITIZEN . . . . .	161
NO MAN'S CLERK . . . . .	162
ONE OF THE CROWD . . . . .	163
WITH A COPY OF "THE SHROPSHIRE LAD" . . . . .	165
A JUSTICE REMEMBERS LINCOLN . .	166
HOBLEDEHOY . . . . .	169
THE POET . . . . .	170
THE DEATH-BED OF A CERTAIN RICH MAN . . . . .	172

#### II. WEST

*Can prairies, towns and mountains separate  
Whisper from whisper, answering mate from mate?*

I TURN AND FIND YOU . . . . .	175
KANSAS . . . . .	176
THE HILLS OF SAN JOSE . . . . .	178
A BAZAAR BY THE SEA . . . . .	179
THE GOLDEN GATE . . . . .	181
MY COUNTRY . . . . .	182
TRAIN-MATES . . . . .	183
SHASTA . . . . .	186
ACKNOWLEDGMENT . . . . .	188

AWAY FROM GRENSTONE—*Continued*

III. SOUTH

*Some of love's words I missed when I was near—  
I must be far from them, to hear them clear.*

A TORCH . . . . .	193
HONEYCOMB . . . . .	194
A MOCKING-BIRD . . . . .	196
GOOD MORNING, MR. MOCKING-BIRD .	197
A GRENSTONE ELM . . . . .	199
O TAKE ME UP TO GRENSTONE . .	200

IV. A CITY BY THE SEA

*Above the noise of countless busy men  
The Voice I love whispers again—again.*

PRESENCE . . . . .	203
TO A PAINTER . . . . .	204
APOLLO TROUBADOUR . . . . .	205
TO A FIELD-SPARROW . . . . .	210
WHAT MAN CAN CALL ME CAPTIVE?	211
A SPRING SONG IN A CAFÉ . . . .	213
THE HIGHEST BIDDER . . . . .	214
ISRAEL . . . . .	215
ACROSS THE COUNTER . . . . .	217
HOME . . . . .	218
UNION SQUARE . . . . .	219
DIANA CAPTIVE . . . . .	220
A NIGHT THOUGHT . . . . .	222
THE PATH . . . . .	223
JOURNEY . . . . .	224

## Contents

### III. GRENSTONE AGAIN

#### I. CELIA

*Each of love's lovely words but makes the rest  
The lovelier—till all are loveliest.*

JOURNEY'S END . . . . .	231
GRENSTONE . . . . .	232
LEST I LEARN . . . . .	233
BEYOND A MOUNTAIN . . . . .	234
THE MYSTIC . . . . .	236
BREATH . . . . .	237

#### II. NEWS

*If a word of doom arrives—love, hearing it,  
Can make the deathful tidings exquisite.*

PASSING NEAR . . . . .	241
"THEY BROUGHT ME BITTER NEWS" . . . . .	244
THE FLING . . . . .	245
TIDINGS . . . . .	246
AN ANGEL . . . . .	247
GRIEVE NOT FOR BEAUTY . . . . .	248
THREE POPLARS . . . . .	249

#### III. HAND IN HAND

*A lover, with new eyes, can turn and see  
All men companions in his destiny.*

THE CALENDAR . . . . .	253
LITTLE PAN . . . . .	254

GRENSTONE AGAIN—*Continued*

GOD'S ACRE . . . . .	256
TO ANY ONE . . . . .	257
WAR . . . . .	258
THE FAITH . . . . .	259

IV. WOMEN

*And women are his awe: so that he pays  
New homage and new service all his days.*

IN THE COOL OF THE EVENING . . . . .	263
RESPONSES . . . . .	266
ANNUNCIATION . . . . .	267

V. LOSING CELIA

*How could I dream that darkness would close in  
On everything that shall be or has been!*

THE NIGHT . . . . .	273
I HEARD HER SING . . . . .	274
SURETY . . . . .	276
FAREWELL . . . . .	277
AT THE LAST . . . . .	278
HIC JACET . . . . .	279
DISTANCE . . . . .	280
THERE IS NOT ANYTHING . . . . .	281
IT IS NOT SHE! . . . . .	282
ALOOF . . . . .	283
TRYST IN GRENSTONE . . . . .	284
SENTENCE . . . . .	285



## Contents

### GRENSTONE AGAIN—*Continued*

#### VI. FINDING CELIA

*There is no death for lovers—if there shine  
Such light through other's darkness as through mine.*

THE WIND AT THE DOOR . . . . .	289
THE WAY OF BEAUTY . . . . .	290
A MASQUE OF LIFE AND DEATH . . .	291
DURING A CHORALE BY CÉSAR FRANCK	292
SONGS ASCENDING . . . . .	294
A PRAYER . . . . .	295

#### VII. AN END AND A BEGINNING

*Creator and created, God shall be  
Born forevermore—of her and me.*

HOW CAN I KNOW YOU ALL? . . .	299
FOR I AM NOTHING IF I AM NOT ALL	301
OPEN HOUSE . . . . .	303
CONSUMMATION . . . . .	305
BEHOLD THE MAN . . . . .	307

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*A Grace Before  
the Poems*

*A GRACE BEFORE THE POEMS*

*"Is there such a place as Grenstone?"  
Celia, hear them ask!  
Tell me, shall we share it with them?—  
Shall we let them breathe and bask*

*On the windy, sunny pasture,  
Where the hill-top turns its face  
Toward the valley of the mountain,  
Our beloved place?*

*Shall we show them through our churchyard,  
With its crumbling wall  
Set between the dead and living?  
Shall our willowed waterfall,*

*Huckleberries, pines and bluebirds  
Be a secret we shall share? . . .  
If they make but little of it,  
Celia, shall we care?*



# **I. GRENSTONE**



## ***I. ON THE WAY TO GRENSTONE***

***How could I guess what difference was in store—  
I who had never really loved before?***



## BIRTHRIGHT

**I** TOO was born in Arcady;  
My mother, who should know,  
Whispered it through death to me.  
But it was long ago;  
And there are fathers in my blood  
Who never would have understood  
A son of Arcady,  
Nor think it augurs any good  
And cannot let it be.

So what these sponsors do, forsooth,  
That I may understand,  
Is in my blood to tell me truth  
That never any land  
Was such a place as Arcady . . .  
And yet my mother says to me,  
Who left me long ago,  
“You too were born in Arcady—  
Should not your mother know?”



## FOREIGN HILLS

**Y**OU would not think that, lost so young  
Here in this outer land,  
I still should feel my spirit wrung  
And still not understand . . .

Though Grenstone is the name they said,  
And though I pack my load  
And though my cap is on my head—  
What do I care which road?

What does it matter where I go,  
When all I do is roam  
Far from a place I used to know,  
From hills and streams of home?

And foreign waters only smart  
The lips that they caress  
And foreign hills but bruise the heart  
With vanished happiness.

## HILLS OF HOME

**N**AME me no names for my disease,  
With uninforming breath;  
I tell you I am none of these,  
But homesick unto death—

Homesick for hills that I had known,  
For brooks that I had crossed,  
Before I met this flesh and bone  
And followed and was lost . . .

And though they break my heart at last,  
Yet name no name of ills.  
Say only, "Here is where he passed,  
Seeking again those hills."

## THE ROAD

**I**T was gay, starting—  
When love was goal and goad,  
With a feathered hope for darting  
And an open foe for fighting . . .  
I knew no parting,  
While love was still a torch on the road  
Of reuniting.

But when love's fire  
Had nothing more to show  
But a windy spark,  
Then came the dire  
Adventure—and the foe  
I could not touch nor ever tire  
Laughed in the driving dark.

## THE TELEGRAPH-POLES

**C**HAINED a miraculous way,  
Rounding the world in their flight—  
Prophets of death in the day,  
Warning of life in the night—

Naked, fettered trees,  
Miles over field, over fen,  
Swift beside rails to the seas,  
They motionless move among men.

Sometimes the file on its march  
Waits with a beggared look  
For the touch of a leafy arch,  
For the breath of the turn of a brook.

The rain with a freshening sound  
Falls on the marshes—but now  
Moistens no root underground,  
Misses the glistening bough.

*Grenstone*

And birds, to renew their wings,  
Come as of old—but the wires  
Have none of the joy of the strings  
Trembling in leafy-hung lyres.

Stripped of their verdure by men,  
As men have been stripped of their souls,  
Prophets are wandering again—  
See them?—the telegraph-poles!

## ON THE TRAIN

**W**HY write about it? How do I know?  
But what I see I now set down,  
For in my pulse the touch and flow  
Of spring has entered from the urgent show  
Of river, hill and town . . .

The bends of the Connecticut  
Reflecting rows of pine and birch;  
The banks of brush that climb and jut;  
A castle full of corn; a workman's hut;  
A pig, a barn, a church;

A boy blue-shirted at his case  
Fishing; a hawk, the peak of a cloud;  
A man's head on a woman's knees;  
Italians singing on the railroad;—these  
Enter with spring and crowd

*Grenstone*

My heart and are my company  
And lead me low and lead me high  
As a swallow flying, trying to be  
Water and earth and air. And what I see  
I write, not knowing why . . .

Nor why I flow and pour and burn  
Bright as the rim of yonder dam,  
Nor why with the swallow I dart and turn,  
Trying to be these things that I discern—  
Until I am, I am!

EARLY APRIL IN GRENSTONE

**T**HE freshets are free and the ice is afloat  
And the stems of the willows are red in  
the air,

The crows in long companies echo their note

And the little birds dare

With their breasts of dawn and their wings of  
noon

To tell that the bluets are following soon.

Then a sudden cold night over hollows and hills

Lays a thickness of snow, for the inclines of day  
And the meadows and bright multitudinous rills

To gather away . . .

As yesterday's beauty, returning, shall blend

With the morrow's new beauty—as I with a  
friend!





## **II. NEIGHBORS AND THE COUNTRY- SIDE**

*People and places are alive with light—  
Before the sun itself moves into sight.*



LUKE

**B**AREHEADED, with his bearded  
throat

Open and brown, Luke was a friend  
Who never greeted you by rote:

His good-day seemed itself to lend

A means of making the day good;

He had an ear for any true

Request or need; he understood

The many and the few.

I asked him in Grenstone, near a bed

Of those big strawberries he grew,

"Tell me your secret, Luke," I said,

"Why everybody's fond of you?"

"My learning quit with the little red school,

And secrets mostly bother me—

But there's darn good sense in the golden  
rule . . .

I'm fond o' them," said he.

NEIGHBORS

**L**ET me have faith, is what I pray,  
And let my faith be strong!—  
But who am I, is what I say,  
To think my neighbor wrong?

And though my neighbor may deny  
True faith could be so slight,  
May call me wrong, yet who am I  
To think my neighbor right?

We may discover by and by  
Making our wisdom double,  
That he is right and so am I—  
And save a lot of trouble.

· THE BEAU

**H**ERE goes the dandy down the street,  
As fine a fellow as you'll meet,  
And cocks his hat.

But whither leads a dapper tread?—  
My poor old father long since dead  
Was good at that.

My mother heard my father's plea  
And soon presented him with me;  
So that he died:

And here am I, waistcoat and all,  
The image of my father's fall,  
As of his pride.

Grandames, who watched through darken-  
ing blind

The neatest fellow they could find  
With stick and spat,

Now see a newer dandy stare  
With the same unconquerable air  
And cock his hat.

A FARMER REMEMBERS LINCOLN

“L INCOLN?—

Well, I was in the old Second Maine,  
The first regiment in Washington from the Pine  
Tree State.

Of course I didn't get the butt of the clip;  
We was there for guardin' Washington—  
We was all green.

“I ain't never ben to but one theater in my life—  
I didn't know how to behave.

I ain't never ben since.

I can see as plain as my hat the box where he  
sat in

When he was shot.

I can tell you, sir, there was a panic

When we found our President was in the shape  
he was in!

Never saw a soldier in the world but what liked  
him.

*Neighbors and  
the Countryside*

"Yes, sir. His looks was kind o' hard to forget.

He was a spare man,

An old farmer.

Everything was all right, you know,

But he wan't a smooth-appearin' man at all—

Not in no ways;

Thin-faced, long-necked,

And a swellin' kind of a thick lip like.

"And he was a jolly old fellow—always cheerful;

He wan't so high but the boys could talk to him

their own ways.

While I was servin' at the Hospital

He'd come in and say, "You look nice in here,"

Praise us up, you know.

And he'd bend over and talk to the boys—

And he'd talk so good to 'em—so close—

That's why I call him a farmer.

I don't mean that everything about him wan't all

right, you understand,

It's just—well, I was a farmer—

And he was my neighbor, anybody's neighbor.

"I guess even you young folks would 'a' liked  
him."



THE FIELDS

**T**HOUGH wisdom underfoot  
Dies in the bloody fields,  
Slowly the endless root  
Gathers again and yields.

In fields where hate has hurled  
Its force, where folly rots,  
Wisdom shall be uncurled  
Small as forget-me-nots.

MERCY

“**H**E took your coat away?  
Then go and fold  
Your cloak around him too—  
Lest he be cold.

“And if he took from you  
Your daily bread,  
Offer your heart to him—  
That he be fed.

“And if you gave him all  
Your life could give,  
Give him your death as well—  
That he may live.”

PAN

**W**HILE chopping trees down on a summer's  
day,

A broad young farmer asked me what I read.

I showed the title to him, *Pan Is Dead*.

‘Gosh! What a name!’ he laughed—and  
hacked away.

## THE CIRCUS

**I** WENT to-night to a country circus.

There had been a parade at noon,  
Strewn out along the village street under the elms  
and maples :

A bugler, and gilt wagons, and a young Indian  
with eyes calm as the desert; and men in  
western costumes, with dark and weathered  
faces;

And a lioness looking from a corner of a cage out  
over the grass of a field toward tree-trunks;

And a clown riding trickily backward on a bicycle,  
all the small bicycles in the village trailing  
him;

And a band of musicians in buckskins and tan  
shirts, with red handkerchiefs round their  
necks, sedately but youthfully blowing dis-  
cords—

All but the drummer with his drum, which can-  
not be discordant;

*Grenstone*

And at the beginning of the procession, and remembered also at the end,  
A gray-haired man with a responsible shrewd face.

And in the evening, outside the smaller tent in the flare of a jetting movable light,  
The gray-haired man, between two Indians, did an old-fashioned trick, interlinking solid rings,  
And talked shrewdly and responsibly for a long time.  
And under his breath he remarked afterwards, not so much criticism as pride, that he had seen more drunkenness that morning in the village than among his whole troupe on their whole trip,  
Having already said aloud like a preacher that his wife traveled with him, that there was no immorality in the troupe and that two carpenters had been discharged that morning for profanity.  
And in the rush for tickets there was bumping and wedging;

*Neighbors and  
the Countryside*

And there stood stalwart, guarding the ticket-booth and advising the line, a youth whose voice had the drawl of the south and whose eyes were gray and sentimental and whose mouth was sullen and tobacco-stained;

And the sentiment faded out of his eyes when he told three countrymen, who tried to force their way into the line by means of banter,

That he had money enough in his pocket to pay a fine;

And they went back and quietly took their places at the end, but not until he had sent their damn souls to hell.

And then in the smaller tent a silent young squaw, like an Egyptian child, held the head of a python while her husband, the Indian of the procession, standing behind her, moved and guided the silver coils and mottles of the python round her body and watched her with eyes that had seen the west.

And a pony counted numbers and told time with his paw.

## *Grenstone*

And Punch had his unflagging game with Judy.  
And a pale Swede, with a paunch, alarmed the  
lioness by rattling the door of her cage, then  
opened it and stood inside for a quick moment—  
And always the gray-haired man shrewdly and  
responsibly announcing.  
And the Indian and his squaw sang in sweet,  
strange voices a modern tune to their own  
words, and his gestures were the world-old  
gestures of beauty;  
And he played the harmonica deftly on one side  
and then on the other, alternating, no pause,  
and cupped it with a strong dark hand.  
Then suddenly, outside toward the larger tent, the  
youngsters blared discords;  
And presently he stopped.

They said that he was a chief and he may well  
have been,  
For not even appearing six or seven times each  
afternoon and six or seven times each evening  
and selling beads betweenwhiles to make  
New England holidays and his own spending-

*Neighbors and  
the Countryside*

money, not even that had undone the dignity of his brow and straight nose, or the aloofness of his courtesy, or the silence behind his speech when I questioned him, like the stars over city roofs.

He was a Sioux, but had come from Arizona,  
And when I questioned further, it was true that  
he had lived in the silent places

Beside the Grand Canyon.

And he let me see for a moment that he knew by  
what I said about the Canyon, and by what I  
could not say, that I, too, felt his silence  
and the river that pours through it unheard.

Then we all went into the larger tent, which was  
open to the night.

And there was first the small pomp of the procession,  
more fitting for some reason under  
the night sky than under the elms at noon.

And there was swift riding and shrill calling.

And there was a woman on a glossy horse that  
drew gently backward in a circle like  
memory, or stepped forward in difficult slow  
time like anticipation—



## *Grenstone*

And the woman's face was like petrified wood at dusk;

And there was a quadrille of horses carrying the young men with dark faces, some of which, when they came by the light, were lean and wan.

And there was incessantly the accompaniment by the young musicians; among whom was a woman who played the cornet when necessary and the rest of the time coughed.

And there was a young man with his shirt cut diagonally across his back and chest and deep under his arms, to show the muscles moving like little waves when he lifted and lowered himself and twined around the hanging rings, or balanced horizontal and, by a strap from his neck, held a workman off the ground.

And there was a thin Mexican boy whose nerves tingled with the nerves of the horses as he ran alongside them and leapt into the saddle and out again and leaned and curved with the lean and curve of the horses and ejaculated little phrases in a small harsh voice.

*Neighbors and  
the Countryside*

And there was an experienced thick-set man whose eye could calculate distance and motion and whose hand could throw a noose round a swift-moving horseman's neck or waist, or round the horse's head or haunches or legs, or round the bodies of four horses urged in a group by four riders with spurs.

And there was a broncho that made a noise with the nostrils neither whinny nor neigh and a man in a yellow shirt who stayed astride him, while five men on foot shouted and yelled and the people on the lower benches drew back from the sharp bucking.

And the Mexican boy, seizing his turn with avidity, swung a circle of rope round his curls and stepped through it and back again and let it widen and widen until he swayed within it even smaller than he had been and thinner and swifter.

And there were clowns, and many little boys in the audience equally open-mouthed for laughing or for watching.

And there were peanuts, and tickets for the con-

## *Grenstone*

cert, and cold lemonade, and the chill of night, and the smell of the lights, and dust from the rush of the horses.

And there were the shadowy crowds.

And there was again the young Indian, with beads over his arm, offering them not insistently nor anxiously, but with silence and certainty and an arm out now and then as if he were showing me the Grand Canyon of the Colorado . . .

Whose vast and rusted deeps were unmoving but for the slow, blue, diagonal line of twilight, as clear as the blue, diagonal shirt across the flesh of the fellow in the hanging rings . . .

And from the edge of the canyon a blue-jay darted and poised and chirped, as undaunted as the Mexican boy darting and uttering his small, hoarse phrases over the edge of death . . .

That rim

Where the sky at night is tipped upside down and silence is brought whole to your feet,

The silence containing China and Syria and Egypt

*Neighbors and  
the Countryside*

and all their architecture and swift motions  
and their pyramids and unremembered  
speech—

And a river that pours unheard.

ASTRONOMY

**W**HETHER there are peopled stars  
Other than our own and Mars,  
We shall either know or not  
When we're done with what we've got.

But there's something stranger far  
Than wee folk on a great star,  
When there dwell such mighty skies  
In such little people's eyes.

VANTAGE

**A**LL is not well—so you go on  
With what a wilful way,  
And you are bound where others have gone,  
You are as sure as they.

All must be well or you're off in a trice—  
Therefore you never stay;  
For you crave in summer streams of ice,  
In winter growing hay.

You cannot bear it cut and dried  
And pitched and put away,  
And you cannot bear it green and wide  
Over the mounds of May.

You cry for all good things, you dunce,  
Together in one day,  
You are as young as I was once—  
With what a wilful way!

SUMMER IN GRENSTONE

SUMMER, I bring my knees again  
To your shrine of lighted sky:  
With silent wonder worshiping,  
Deep in the grass I lie  
In wonderful fright of a bumblebee,  
Or a rapid speck of red,  
Or an ant with little bandy legs  
And a little tugging head;  
In wondering league with his busy speed,  
(What is it makes him spry?—  
The many little sandy domes  
Of the kingdom in his eye?)  
In tune with the gleeful wit of a bird;  
And, at far-off puffs of a train,  
Content with the wonders made by men,  
Though made they be with pain.  
For by these wonders yours I see;  
Summer, holy, sweet;—  
And here in selfish faith again  
I kneel before your feet.

GRENSTONE FALLS

**T**HERE'S a hollow under the falls  
Where happy fellows play—  
You can hear their laughter and their calls  
A mile away,  
Greeting the spray . . .

You brace on the slant of the rock,  
You slide along—till it comes  
From face to feet with a shivering shock,  
An avalanche of drums!

And when you shout and dive,  
With water and air above,  
O, it's like finding yourself alive  
With the only one you love!

And then, where a nested haystack waits—  
Two happy mates,  
You and the sun,  
When the courting's done,  
Lie like one.



TO A PHOEBE-BIRD

**U**NDER the eaves, out of the wet,  
    You nest within my reach;  
You never sing for me and yet  
    You have a golden speech.

You sit and quirk a rapid tail,  
    Wrinkle a ragged crest,  
Then pirouette from tree to rail  
    And vault from rail to nest.

And when in frequent, dainty fright  
    You grayly slip and fade,  
And when at hand you re-alight  
    Demure and unafraid,

And when you bring your brood its fill  
    Of iridescent wings  
And green legs dewy in your bill,  
    Your silence is what sings.

*Neighbors and  
the Countryside*

Not of a feather that enjoys  
To prate or praise or preach,  
O phoebe, with so little noise,  
What eloquence you teach!

## GHOSTS OF INDIANS

**I**NDIAN-FOOTED move the mists  
From the corner of the lake,  
Silent, sinuous and bent;  
And their trailing feathers shake,  
Tremble to forgotten leapings,  
While with lingerings and creepings  
Down they lean again to slake  
The dead thirst of parching mouths,  
Lean their pale mouths in the lake.

Indian-footed move the mists  
That were hiding in the pine,  
Out upon the oval lake  
In a bent and ghostly line  
Lean and drink for better sleeping . . .  
Then they turn again and—creeping,  
Gliding as with fur and fins—  
Disappear through woods and water  
On a thousand moccasins.

POPLARS

**P**OPLARS against a mountain  
Seem frequently to me  
To be little-windowed cities  
And sun-waves on the sea.

Perhaps dead men remember  
Those beckonings of fire,  
Waves that have often crumbled  
And windows of desire . . .

Another year and some one,  
Standing where I now stand,  
Shall watch my tree rekindle,  
From ancient sea and land—

The beckoning of an ocean,  
The beckoning of a town,  
Till the sun's behind the mountain  
And the wind dies down.

A THRUSH IN THE MOONLIGHT

**I**N came the moon and covered me with wonder,  
Touched me and was near me and made me  
very still.

In came a rush of song, like rain after thunder,  
Pouring importunate on my window-sill.

I lowered my head, I hid it, I would not see nor  
hear,

The birdsong had stricken me, had brought the  
moon too near.

But when I dared to lift my head, night began to  
fill

With singing in the darkness. And then the  
thrush grew still.

And the moon came in, and silence, on my window-  
sill.

### *III.—CHILDREN AND DEATH*

*Children and meadows darken with the rain—  
Before the sun comes by them up the lane.*



LULLABY

"I'LL send you now sailing across the sea,  
I'll send you now sailing away—  
Out where the fishes love to be,  
Out where the gulls  
Are at play.

"But soon you'll come sailing from  
far away,  
Come sailing from over the sea—  
Back where my baby loves to stay,  
Back again home  
To me."



AS A CHILD

**L**ET me in death but slip away  
From people and the light of day  
As when a child I found my rest  
On my mother's soothing breast.

Let them not come and sit around  
With solemn face and whispered sound!—  
Such comfort I have never known  
As with my mother all alone.

KIDS

“**H**EY, I've found some money-wort,  
Some day I'll be rich!—  
Or I wonder if it's checkerberry?—  
I don't know which is which.

“Look, don't touch that blade of grass,  
Just keep away from it!  
For see that frothy bubbly ball?—  
That's snake-spit!

“Cover your lips, the darning-needle  
Loves to sew 'em up!—  
Who likes butter? Lift your chin—  
Here's a buttercup.

“She loves me—she loves me not—  
I wish that I knew why  
It always comes a different way  
Every time I try.

*Grenstone*

"How many children?—Here you are—  
You can have three blows—  
And you don't want many children,  
For you have to buy 'em clo'es.

"Now we can take the stems, see,  
And wet 'em into curls  
And stick 'em in our hair and run  
And make believe we're girls.

"D'y' ever whistle a blade of grass?  
Look, I got a fat one . . .  
You slit it, see? Here's one for you—  
There's no snake-spit on that one.

"Aren't big people funny  
That they don't want to play?  
And some of 'em don't like ice-cream—  
I couldn't be that way.

"They just sit round and talk and talk—  
O' course their hands are clean.  
But they make us wash ours all the time.  
I couldn't be that mean,

*Children and  
Death*

"No, honestly I couldn't,  
Could you? I'd sooner die.  
We'll dig some worms to-morrow  
And go fishin'! Goo'-by!"

WINNER OF SECOND

**L**OOK me in the face, Tom,  
Give me your hand to shake!  
I saw you run your race, Tom,  
And I saw the sudden break  
Bring hot upon your forehead  
The anger asking why;  
And there were more who saw it,  
Others as well as I.

We tried to make a protest,  
We crowded round the track;  
But the judges had not noticed  
His arm that swung you back.  
Although that's what they're for, Tom,  
To spy a fault or foul,  
We liked you for all the more, Tom,  
For swiftness of your soul.

*Children and  
Death*

You heard the winner's statement  
And silently you backed  
His word without abatement  
Of your knowledge of the fact.  
But, Tom, the dust shall thicken  
On a forgotten prize,  
And victory shall quicken  
In your remembered eyes!

THE SNOWBALL

**"E**ACH year a fuller year surely preferred  
To all the others," was old age's word . .  
Till like a well-aimed snowball came the cry  
Of youth, running and impudent, "You lie!"

## THE BIRTHDAY

**A** LAUGHING, panting little Pan,  
A happy Pete on his fourth birthday,  
Dropping his arms of golden tan,  
Solemn a moment, suddenly ran  
Back to his play.

Then, "What's the matter?" said Pete to me,  
Hearing me laugh, hearing me sigh . . .  
"I'm not so young as I used to be,"  
I answered—and quick as a bird said he,  
"Neither am I!"



A PLAYMATE

PETE'S little arms are wide,  
He runs to us.

We open ours—

He laughs; he is not there.

We hold a candle by his bed  
To look at him asleep,  
And when we move it near his  
lips,

Out it goes!—

DARKNESS

**D**ARKNESS, when he thought of it,  
    Meant to him something he must  
    dread,  
And when we left we always lit  
    A candle by his bed.

But now he will not ask for light,  
    The candle's little flame is blown;  
And we leave him lying every night  
    In darkness of his own.

GRASSES

**H**E picked us clover leaves and starry grass  
And buttercups and chickweed. One by  
one,

Smiling he brought them. We can never pass  
A roadside or a hill under the sun  
Where his wee flowers will not return with him,  
His little weeds and grasses, cups that brim  
With sunbeams, leaves grown tender in the dew.

Come then, O come with us and each in turn,  
Children and elders, let us thread a few  
Of all the daisies; to enfold his urn  
And fade beside this day through which he passes,  
Bringing us clover leaves and starry grasses.

AN OLD ELEGY

**E**ARTH with flowers on his eyes,  
Be thou as sweet as he—  
Be thou as light where now he lies  
As he was light on thee!

POOR RICHARD

*("What's the use of a new-born child?"—BENJAMIN FRANKLIN.)*

**W**HAT'S the use of a new-born child? . . .  
To raise the dead heart?— to set wild  
The fettered hope?—to comfort sorrow—  
With the old whispering lie: "Tomorrow?"

Whether he take the morrow by the hand  
And disappear with it and come no more—  
Whether he live, like men before,  
And fail to understand  
And so can only borrow  
From some other new-born child  
That same tomorrow  
He himself had brought when first he smiled—  
O what's the use of a new-born child? . . .

Poor Richard!—  
He made his mark in earth and sky,  
But never knew the reason why.  
Neither do you; neither do I.  
Poor Richard!

CHANGE

**L**ITTLE white hearse  
Gone down the street—  
If on his bright and unbruised feet  
He should come back  
With life still sweet,  
Only to change to a different hack,  
The little white hearse  
Grown big and black,  
Would it be worse?

## HOSTELRY

**T**HE doorway opens on a crumbled inn  
Whose windy sign is creaking overhead  
With worms and weather, where a name had  
been,  
Telling the empty title of the dead . . .

Was he a hard man in his time of gain?  
Or were his cronies costly to his purse?  
Had he a wife? And was she wise or vain?  
Did many mourners follow at his hearse?

I asked a barefoot girl out in the road  
Silently watching me, conquering her fears,  
To name the host of this antique abode.  
"O, he's been dead," she said, "for years and  
years."

I asked in Grenstone Village. No one knew.  
I asked the wasted signboard overhead.  
I heard the hinges and the wind that blew,  
Crying the empty title of the dead.

*Children and  
Death*

His ledger broken, debt and debtor gone,  
His corner dark with rottenness and rust,  
Somewhere mine host was paying flesh and bone  
To lengthen out his lodging in the dust.



GOOD LADS

**G**REENLY hid, with drops of red,  
Wild strawberries are sweeter bred  
Among these Grenstone graves and stones  
Than in a field of fewer bones.

There's many a good lad under clay;  
And I'm not sure but that's the way  
Will keep them young and clean and good  
And happier than living could.

For let him run or let him read,  
Or lift a flower or fling a weed,  
Or stain his mouth with mortal feast,  
He learns the most who learns the least,

That many a good lad yet on ground  
Has sought for fair and never found;  
A thing you cannot surely say  
Of good lads lying under clay.

LUCK

**L**UCK was the lass he chased,  
Seeking the wide world over,  
But she laughed his love to waste  
With many a lighter lover.

Now though his life is paid  
And no more shall he love her,  
Luck loves, like any jade,  
One who is careless of her.

Now where he lies abed  
And never stirs the cover,  
And never turns his head—  
She will not leave her lover.

JUDD

“**O**THEY were quiet, they were kind  
A month ago to-day,  
The neighbors and the minister—  
And only Judd away!

“He lay beside me thirty years  
And now lies under the snow  
Over which the neighbors drive  
And whistle as they go.

“It never can be death to them,  
No matter what they say,  
Until they sit alone like me  
And listen to a sleigh.”

## SINGING PAST THE CEMETERY

**S**INGING past the cemetery,  
Flowers in their curls,  
Thinking of their loves and merry,  
Goes a line of girls.

Grenstone girls are gay and twenty  
On the first of May—  
Grenstone graves are gray and plenty  
Any day.

But I must not sing of sorrow,  
Lest someone say  
Sorrow's not a thing to borrow  
But to ward away.

Though Grenstone graves be plain and  
plenty  
On the first of May—  
Yet Grenstone girls are vain and twenty  
Any day.

THE FARMER

**F**ARMER PALFREY was a man  
Excellent, wise and sober,  
Whose life in 1812 began  
And ended last October.

And there's a boy aged 51,  
Reading it upside-down,  
Farmer Palfrey's youngest son,  
The drunkard of the town.

THE MINER

**H**E'LL never miss his strike,  
For here where he is laid  
He proves all luck alike  
Of common clay is made.

He's followed many an ore,  
But it's been hit or miss—  
He never turned before  
So sure a dust as this.

HEIGHO

**W**HILE dead men rest, and live men  
rove,  
And moons and mountains come and go,  
Soon as the right hearts cleave in love—  
I am!—Heigho!

A dangling, dear, forbidden sweet—  
A swift, forbidden, conquering blow—  
A rush of fire from head to feet—  
I will!—Heigho!

What is the gain for man and wife?  
What is the harvest we shall grow,  
That we must sow the seed of life?  
I know!—Heigho!

While dead men rest, and live men rove,  
And moons and mountains come and go,  
Soon as the spadefuls close above,  
I was!—Heigho!

ENOUGH

**A** HILL with little breezes and with me  
Close to its side, holding a book of love  
To lull in tune with tremors of the grove :  
Enough of life, enough of history.

A field of mortal fragrance from the breath  
Of men soft sunken in the roots of flowers,  
Infinite peace around the troubled hours :  
Enough of mystery, enough of death.

And then myself to enter in and be  
With hill and field and root, part of the breeze,  
Moss for a violet, sap of the trees :  
Enough of will, enough of destiny.



NOCTURNE

**S**OFT through a mist there's a memory creep-  
ing,

To tell you in dreams that are wistful and low,  
Soft through the mist between waking and sleep-  
ing—

Of love as she came to you long, long ago . . .

Tells you of love as a deathless maiden

Who plays with a moonbeam and laughs like a  
child . . .

Her eyes are how full!—and her lashes how  
laden

With starlight!—her glances how level and  
mild!

See how her finger-tips fitfully glisten!

See with what wonder her forehead is deep!—  
She breathes, and you tremble . . . she waits,  
and you listen . . .

She waits, and you breathe not . . . she  
breathes . . . and you sleep.

#### *IV. DALLIANCE*

*Then sometimes, as we skip along for fun,  
Our shoe-laces and duties come undone.*



TOMORROW

**W**HILE you watch the sad moon,  
Dawn comes unawares,  
With her finger on her lip  
Steals up the stairs,  
With a bird on her shoulder  
Glides up the stairs,  
And sets her bird startling you  
With little green airs . . .

*"Stop mooning,  
My boy,  
Laugh sorrow  
Away,  
Be tuning  
For joy!  
It's tomorrow—  
Today!"*

## THE NAUGHTY ANGEL

**T**HREE churches has Grenstone  
All on one street;  
Also a graveyard  
Kept very neat,  
Where a vigilant guide  
For the passenger's eye,  
A maiden of marble,  
Points to the sky.

The man who designed her  
Had meant her to say:  
"Come, good little children  
Of heaven this way!"—  
But with hand gaily lifted  
And angle all wrong  
She capers and says:  
"Have some fun!—come along!"

THE TEN COMMANDMENTS

**H**E closed the windows tight all ten,  
Bolted and shuttered them all,  
Lest he should happen to lean on a sill  
And lose his balance and fall.

He sat in the middle and glibly prayed  
A thankful, mechanical prayer  
And closed his eyes and fell asleep—  
And died for lack of air.

A WANDERER

**A**S when a bird alights at sea,  
I found you and you rested me.

Out of the ocean's infinite foam,  
I found you and I made you home.

But soon again I wandered free—  
For so a sea-bird loves the sea.

O, I HAVE SEEN IN GRENSTONE

**O** I HAVE seen in Grenstone  
How generous and how fond  
Benedick is toward every one,  
Before he gives his bond.

On other days than Christmas  
His good-will apprehends  
A world filled high as bins in the fall  
With golden-hearted friends,

And on other days than May-day  
He merits and discovers  
A world filled bright as woods in spring  
With unbounded lovers.

But Benedick once married  
Must lead a straitened life,  
With the world, east, west and  
north and south,  
Bounded by a ——



## MARRIAGE

**S**HALL marriage never be the glory  
That was wooed?—  
But ever enervate and vex,  
Obstruct, intrude,  
And make more wistful and complex  
The solitude,  
Trying to tell the human story  
To its brood?

No matter how the homes are humming  
In a mood  
Of ecstasy or sentiment  
Or love renewed,  
What eager two can circumvent  
The mortal feud?—  
Till both in one shall die—becoming  
Multitude.

ONE DAY WHEN I RODE PEGASUS

**S**HE caroled on a Grenstone lane,  
She had a song for every tree;  
They leaned to her and one by one  
They walked with her for company . . .  
I rode behind on Pegasus  
And hoped that she would turn and see.

How could I wait? I spurred ahead  
And spied the poems on her cheek  
And begged of her to sing again.  
She only smiled. Perhaps to pique  
The gentleman on Pegasus,  
She only smiled. She would not speak.

"Tell me but this," I humored her,  
"In all the sadness of the spring,  
The secret of such happiness,  
And I will ride till highroads ring!"  
She said—her eyes were full of tears—  
"Let me alone and I will sing!"

## THE MIRROR

**O** THERE'S hardly a daughter of Eve so  
cold

That a mirror can't cozen and flatter,  
And her heart grows young that was growing  
old!—

And what does a wrinkle matter?

The secret is this, that her vanity leaps  
With a sudden attention, that otherwise sleeps,  
And the best that is in her, matron or lass,  
Is awake like a throb to the heart of the glass.

Now you have no vanity, none of the art—  
But there's one way I wish you were vain!  
Why don't you happen to look in my heart?—  
And like it and look there again?

THE SECRET

“**T**AKING women as they come,  
I like them better as they go”—  
That was what I used to say  
And smile to have it so.

Liking women as they went,  
That was the way I wisely chose . . .  
Why I asked one not to go—  
God only knows.

## THE COQUETTE

**S**HE loves me and she loves me not,  
According to her whim;  
For when another's on the spot  
Her love is all for him.

But I've been told a double cure:  
I'll simply let her be  
And care no more, until I'm sure  
Her love is all for me.

And then I'll care enough to say,  
"Go and love him and him!  
For I but loved you yesterday—  
According to your whim."

But first I'll give her one more chance  
To prove her constancy,  
For, O, I know it by her glance,  
Her love is all for me!

THE SKEPTIC

**W**HAT shall I do, who may not be  
Beside you nor away?  
Away I crave you, but, dear me,  
I doubt you if I stay—

Yes, doubt you with your equal eyes  
Of knowledge and of youth—  
Your lovely wonders must be lies . . .  
And yet they may be truth!

Too hopeful not to come and see,  
Too skeptical to stay,  
What shall I do who may not be  
Beside you nor away!

A BALLAD OF UNDAUNTED YOUTH

**A**S soon as I could stammer .  
I opened on the day,  
For often is adventure  
Begun in just that way—  
Then I held my breath and listened  
To hear what she might say.

She lived in a Grenstone farmhouse,  
Its chimney-top just showed . . .  
We went to it by pasture,  
Which was farther than by road;  
Said Helen, "You may board there"—  
A beating heart's abode!

Her hand was bright at breakfast.  
And sunlight on her head  
I clearer saw at dinner  
Than the butter on my bread.  
And evenings, like a deaf man,  
I heard her go to bed. .

*Dalliance*

I might have spent my money  
And my heart there half a year,  
For this daughter of her father  
Became so shrewdly dear  
That I drew her never nearer,  
Though she was ever near.

She would not mend my yearning,  
She would not break my heart,  
She would not let me clasp her  
As a death-struck moth will dart  
Into consuming brightness  
Till breath and body part.

So I made a formal offer.  
And she answered that she knew  
She was likely to be asked for  
By suitors not a few—  
An answer inoffensive,  
But discouraging and true.

Wanly I thought about it,  
Two weeks went by in gloom.  
I refused to climb the mountain



*Grenstone*

With the rest, or leave my room—  
Where I thought of only Helen,  
Her brightness and her bloom . . .

Yet when to-day I saw her  
Wandering hand in hand  
With a foolish farmer-fellow,  
I could not understand  
How features in a fortnight  
Could grow so dull and bland . . .

Not Helen but her father  
Is the person I prefer,  
Who talks to us at evening—  
The nation's arbiter.  
And though Helen often comments,  
We never notice her.

But when Jean, the quiet sister  
And exquisite though shy,  
Offers a thoughtful question,  
We always make reply . . .  
And I watch Jean in her corner—  
The corner of my eye.

WORLD'S END

**I**N spite of Grenstone, men will roam,  
Such men as Hercules—  
But there are orchards nearer home  
Which are Hesperides.

Where can the whole world farther lie  
Than where these branches are  
That daily clasp a bit of sky  
And nightly a star?

Plucking gold fruit and great renown,  
Would that be better labor  
Than borrowing apples red and brown  
From an unacquainted neighbor? . . .

O, where I lie adventure lies!  
And see!—a farmer's wagon  
Conveys at last before my eyes  
The daughters of the dragon.

*Grenstone*

And Jean, the lovelier of the two,  
Shall seek among the trees—  
O, never doubt that I shall do  
As well as Hercules!

THE OLD MILL

I HAD tried for a kiss and been treated with  
scorn,  
For Jeanie had seemed to see sin in my wish;  
But, never a fellow for staying forlorn,  
I had tried to forget it and fish.

Just below the old mill, where nobody goes  
But one who has need of a healing shade,  
Of a leaf and a bird and the flickering flows  
In a brook—and of never a maid—

I was borne like a leaf, in a mournful dream,  
And was touching a shadowy bank of noon,  
When I started upright and I stared overstream,  
For I heard a voice laughing a tune.

O, sudden to see, in the water's way,  
Came Jean, a twinkle of sun on her face,  
And wet to the ankle uttered, "Good-day,"  
With her daily composure and grace!

*Grenstone*

And under a willow that shivers and dips  
I ran and we met in the midst of the brook,  
And so she forgave by the touch of her lips—  
And so what I wanted I took.

A MOMENT

**T**IME, I caught it, fluttering time,  
I caught it in my net.  
Its two wings were the perfect rhyme—  
And O, I have it yet  
Where it cannot fly nor climb . . .  
The golden pin is set!

SUN AND MOON

**W**HEN we met where apple-boughs  
    Leaned to lure a lover's vows,  
When the tiniest apple-bud  
Was a signal for the blood  
To tingle in the finger-tip  
Or the cheek or the lip,  
When we felt all nature move  
For a final beat of love—  
Then the sun rose up to look  
Dimly, softly through the trees,  
And advised us in the breeze  
To be iron, to deny.  
Tell me, Jean, O tell me why,  
When every little bird made fun  
Of that whispering of the sun,  
Why we still should give it heeding  
And refuse each other's pleading,  
Turn from each and each forsake  
And almost let our two hearts break? . . .  
“Dear!—before the sun's new rising,  
Is there not a moon advising?”

IN LOVE

**T**O a star cried a starling:  
    "I want to get out  
Of this cage all about,  
O, I want to get out,  
Boo-hoo!"

But said I to my darling:  
    "This cage all about  
Has us in beyond doubt,  
But who wants to get out!  
Do you?"



YOUNG EDEN

**F**LUSHED from an orchard flagon,  
My country-love and I  
Sat by a tree, forgetting  
Old conscience and his fretting,  
Watched, where the sun was setting,  
Trouble trundle by—  
Like some old dragon  
Loaded on a wagon  
Drawn against the sky.

*Fol de rol de raly O!  
Trouble in the sky!*

I pointed out a dangling claw;  
She knew it was only a cloud I saw,  
But she let me say my say—  
For the day, red-ripe, was a pretty day  
And she thought my way was a city way . . .  
And she knew I liked to have her think—while  
each unhindered curl

*Dalliance*

Glinted in the sunlight, hinted of its yellow—  
That I who talked to such a girl  
Was something of a fellow.

*Fol de rol de raly O!*  
*Was she really thinking so?*

"There's the tree," I gaily told her,  
"Come, before we're one day older!  
Apples, apples, at our feet,  
We shall gather, we shall eat!  
Now's the time for apple hunger—  
Not if we were one day younger,  
Younger, older, shyer, bolder,  
Would an apple taste so sweet!"

*Fol de rol de raly O!*  
*Apples at our feet!*

Bewildered, she was with me on the run  
Toward the tree that held its treasure to the sun;  
This, of all the trees of treasure, was the one  
Condemning leisure,  
One inviting lovely pleasure—  
She was with me, she was by me on the run,  
With a cheek that turned its treasure to the sun.

*Grenstone*

*Fol de rol de raly O!*  
*Raly O, we gaily go,*  
*Fol—*

Why should she stop and never speak?  
Why should the color in her cheek  
Change—not glowing gay, but meek?—  
Deeper, redder than I knew,  
She was mistress of, a hue,  
Though demurely,  
Richly, surely  
Rising in her cheek!

*Fol de rol de raly O!*  
*The change in her cheek!*

There before us on the ground,  
Eyes upon us, not a sound,  
Sat a runaway, a girl of seven years.  
Her lap was full of sunny gold,  
But her eyes in the sun, her eyes were old,  
Were sober, seeming laden—  
And such a little maiden—  
Unawares but laden  
With some dead woman's tears.

*Fol de rol de raly O!*  
*A child of seven years!*

Some woman who had watched and wept,  
But had no living speech,  
Watched and wept now within that little breast,  
Caught and caressed  
Those little hands and would have kept  
Beyond their reach  
The anguish in that orchard,  
The apple-bough unblessed,  
The brightness that has tortured  
The heart within the breast . . .  
And we beheld, can see it even now,  
A bent and withered apple-bough  
Of beauty dispossessed,  
Which bore a bane from long ago—  
Yet seemed to us, who wished it so,  
To bear the orchard's best . . .  
It was the bough that leaves no rest  
To the heart within the breast.

*Fol de rol de raly O!*  
*This heart within the breast!*

*Grenstone*

Abashed and parting on our ways,  
We saw that woman's helpless hand  
Cease from making its demand

And ghostly fade and sad . . .

We saw the child, forgetful of our gaze,

Laughing like any child that plays,

Laughing in any land,

Lean and touch a toy she had

Half-hidden in her hand,

We saw her pat and poise and raise—

An apple in her hand!

*Fol de rol de raly O!*

*The apple in her hand! . . .*

Yet youth came back again among the trees

To find an apple of its own—

What good are warnings given men

To let that tree alone

And when were women ever known

To do but as they please?

And so we two came back again,

As though we had not known . . .

*Fol de rol de raly O!*

*For an apple of our own!*

BLOW HOT, BLOW COLD

**L**AST night or several nights ago,  
In moontime it is hard to be pre-  
cise,

The twilight was a down of snow,  
The moon a blade of ice.  
But we were warm.

Tonight the overflowing moon  
Has poured its mist and made the  
valley swim  
Through silent lengths of a lagoon,  
Warm and deep and dim.  
But we are cold.

BATTLES LONG AGO

**I** WAS a god of battles then  
And governed as I chose  
The fortunes of my metal men  
And conquered all my foes.

But now, no longer safe outside  
Like that almighty elf,  
I have forgotten how to guide  
Myself against myself!

THE SEEKER

THE idiot came with a bobbing pace;  
And when I passed her by,  
She raised her head as if to face  
Asylums in the sky.

I looked, I stopped, I said good-day,  
I asked her what she found.  
Like stone, she would not move nor say  
A word nor make a sound . . .

Till suddenly upon her track  
She turned, no longer dumb,  
And, answering, went ambling back  
The road that she had come.

She moaned, "Dear me, I've lost the way,  
Forgotten it again!"  
I wondered if I ought to say,  
"So, madam, have all men."



GOD'S FOOL

“O NCE I fell asleep!—  
And lost a child.  
At first I stopped to weep,  
But now the wild  
Nights know me, how I keep  
The signs compiled . . .  
And the first time God's asleep,  
I'll find the child!”

TREASURE

A SHIP came in one colored day  
Through rain and sun.  
The rainbow waited in the bay—  
The wealth was won.

Reaching at last the treasure-pot,  
The golden hoard,  
A ship came in . . . but there was not  
A soul aboard.

## THE RIDER

**I**'VE a galloping heart that can never stay still,  
But must hurry away and be over a hill—  
Though there's nothing to find there but sunset or  
rain,  
O the beat of the hoofs of my heart again! . . .  
Ho for the stirrups and who shall say stop  
Till I look on the sea from a mountain-top!

I've a limping heart that has gone all day,  
A heart that has worn its breath away,  
And every stone in the path is a pain—  
O the drag of the hoofs of my heart again,  
Limping, limping, and not any rest,  
And the mountain still far up in the west!

THE HEART OF GOLD

**I** HAD a heart as good as gold  
For spending or for buying;  
It bought me many a hand to hold  
And many a breath for sighing.

It bought me many a mouth to kiss,  
And many a secret token—  
O, what's the good of all of this,  
Now when my heart is broken?

My heart that once, as good as gold,  
Bought anything that mattered  
Is like a tale completely told,  
Like golden money scattered . . .

But somewhere there's a heart so young  
It still can spare for spending,  
Will sing the song that I have sung,  
Beginning with my ending.

ONCE OF ALL MY FRIENDS

**O**NCE of all my friends and cronies  
First was my own heart and best,  
But aggrieved my heart rebuked me  
And I broke it in my breast.

Now my body laughs and offers  
Any sum I bid it lend;  
And I borrow and I borrow—  
And I spend and I spend.

THE DEAD LOON

**T**HERE is a dead loon in the camp to-night  
    killed by a clever fool,  
And down the lake a live loon calling.  
The wind comes stealing, tall, muscular and cool,  
From his plunge where stars are falling—  
The wind comes creeping, stalking,  
On his night-hidden trail,  
Up to the cabin where we sit playing cards and  
    talking.  
And only I, of them all, listen and grow pale.  
He glues his face to the window, addressing only  
    me,  
Talks to me of death and bids me hark  
To the hollow scream of a loon and bids me see  
The face of a clever fool reflected in the dark.  
That dead loon is farther on the way than we are.  
It has no voice with which to answer while we  
    wait.  
But it is with me now and with the evening star . . .  
Its voice is my voice and its fate my fate.

OBLIVION

**I** HEAR his claws in the bark  
Crawling up the tree of life—  
I throw him all I have.

## *V. WISDOM AND UNWISDOM*

*How we resolve and reason and explain  
The various ways we take the sun and rain!*





BEAUTY

**O**UT of the deep August night slips an arrowy moment,  
A shooting-star,  
And, as if that one change  
Had once more set the firmament in motion,  
I with the bright breath of a poem  
Slipping to me from the zenith  
Find that I must have wound the clock of heaven  
without knowing,  
For I can hear it striking  
And the north pole and the south pole echoing in  
unison  
And glaciers scampering away from the sound  
like rabbits—  
And I smile higher and higher  
With the key.

TO YOURSELF

**T**ALKING to people in well-ordered ways is  
prose,  
And talking to them in well-ordered ways or in  
disordered outbreak may be poetry.  
But talking to yourself, out on a country road, no  
houses and no hedges to conceal a listener,  
Only yourself and heaven and the trees and a wind  
and a linnet;  
Talking to yourself in those long breaths that sing  
or hum or whistle fullness of the heart,  
Or the short breaths,  
Beats of the heart,  
Whether it be of sadness or a haystack,  
Mirth or the smell of the sea,  
A cloud or luck or love,  
Any of these or none—  
Is poetry.

TO MYSELF

**I** SPOKE aloud, as a poet should,  
What a wise man ought to say,  
And, though I knew that it was good,  
People turned away.

Then to myself I breathed a word  
Which I could not understand,  
And in a twinkling people heard  
And took me by the hand.

And by that simple touch of hand  
They answered my intent,  
And I did not have to understand  
Exactly what I meant.

THE NEW LIFE

**P**ERHAPS they laughed at Dante in his youth,  
Told him that truth  
Had unappealably been said  
In the great masterpieces of the dead.  
Perhaps he listened and but bowed his head  
In acquiescent honor, while his heart  
Held natal tidings that a new life is the part  
Of every man that's born,  
A new life and a new expectant art.  
It is the variations of the morn  
That are forever, more and more,  
The single dawning of the single truth . . .  
So answers Dante to the heart of youth.

WISDOM

**O**LD man, if I only knew  
A quick way to be wise like you!

“Young man, this is all I know  
To impart before I go:  
You must keep your goal in sight,  
Labor toward it day and night,  
Then at last arriving there—  
You shall be too old to care.”

You would even wiser be,  
Old man, were you young like me.

FOLLY

**M**Y sense is in my lack of it—  
The world must have its fool—  
Let others bear the pack of it  
In palace, church and school,  
While, watchful in my wandering heart  
And steadfast in my folly,  
I come upon a court, apart  
From all their melancholy . . .

Kingdom, but not by track of it,  
Entrance, but not by rule,  
Where the gold is in the lack of it  
And the crown is for the fool—  
Where, for music, I need only move  
And hear the praises ring  
From every little bell I love,  
Addressing me as king!

A SAIL

**H**EARING them snarl over bones  
Down yonder,  
I will listen fonder  
To the brawl that stones  
Make in a brook,  
Or lower my head  
To the smile of the dead  
In a quiet old book.

And I shall wander  
Wherever I must  
And trust  
In the world, but not ponder  
Nor dig golden gravel  
To bury my face—  
But from place to green place  
I shall travel.



*Grenstone*

What use  
Is the hardness of money  
Compared to soft honey?  
It had much better go to the deuce!—  
I shall sweeten my lips, on the va-  
grant trail,  
With berry and fruit-bearing tree,  
Till I come to the edge of the sea—  
And a sail!

A GRENSTONE GLADE

ON the way  
To a Grenstone glade  
Yesterday  
I met a maid  
Who was raven-dark,  
And I listened to her ditty;  
For the maid was very  
pretty—  
So hark!—

*"Many things  
Show us how  
Love brings  
Women woe!"*

On the way  
From a Grenstone glade  
I met to-day  
Another maid;

*Grenstone*

She was yellow-fair;  
And I listened to her ditty;  
For the maid had very pretty  
Long hair:

*"Little ghosts  
Whisper how  
Love costs  
Women woe!"*

So they'll sing;  
Though they'll mean  
Not a thing  
That they sing,  
Till they come  
To their own  
And are dumb  
And alone.

TO NO ONE IN PARTICULAR

**L**OCATE your love, you lose your love;  
Find her, you look away . . .  
Though mine I never quite discern,  
I trace her every day.

She has a thousand presences,  
As surely seen and heard  
As birds that hide behind a leaf  
Or leaves that hide a bird.

Single your love, you lose your love,  
You cloak her face with clay;  
Now mine I never quite discern—  
And never look away.

BE NOT TOO FRANK

**B**E not too frank, if you would reach  
A woman's heart, be not too kind  
Nor too severe, but keep your speech  
And all your manners uninclined.

Assert but briefly self-control;  
Then watch her come to you intent  
To give direction to your soul  
And make indifference different.

THE NEW LOVE

**C**ONTENT beneath a lulling tree  
That I and crickets know,  
To keep awake, I count the birds;  
They twitter to and fro.

You think no girl could ever love  
So dull a lad as this?  
You never knew a neater girl  
Than one I used to kiss.

And yet I did not dally long,  
Nor want her here with me:  
The sun and I are keeping tryst—  
And why should we be three?

THE BALANCE

**L**OSE your heart, you lose the maid;  
It's the humor of her kind.  
So trim the balance to a shade;  
Keep your heart and keep the maid!

Keep your heart, you keep the maid,  
But yourself you cannot find . . .  
Fling the balance unafraid!  
Find your heart—and lose the maid!

## ***VI.—THE OLD CRY***

*And in the very midst of explanation,  
We cry the single cry of all creation.*





CAPTURE

**A**LITHE, dark-bodied fisher-boy, naked in  
the sea,

One warm spring morning early, swimming far  
out, caught his breath,

Not from a rush of the sea, but from a quick,  
bright-bodied girl

Who, laughing westward toward him, skimmed  
the waves with her white feet.

He could not cleave the water, it was iron at his  
breast,

But he struck and broke the coiling chains and  
scattered them aside

And headlong followed her in the foam, and his  
lips were salt and sang

Of her beauty. Plunging ashore where she had  
vanished in the woods,

Seizing his net as though it were his love to cover  
her,

He watched her where she was running, lighting  
the trunks of trees that she passed,

### *Grenstone*

And he gained on her, drew nearer, and the chase  
was so swift  
That over many hills and valleys he had followed  
her,  
And the wave was not yet dry on his body, and  
the net he bore  
Had not ceased dripping. Then he cast the net,  
a silver maze,  
And captured her, a rose of dew. I saw her stop  
and sway,  
For I had roused when they went by, and I heard  
her say to him,  
Out on my hilltop, laughing, "I am the morning-  
sun. And you?"  
"I am the morning-sea," he answered and he held  
her close.  
They clung together breathless on the rim. It  
was the dawn.

YOUTH

**I** CARE not what you bring to me,  
I care not what you take . . .  
Be nothing else but only young  
And—though my heart shall break—

Be nothing else but only young  
And hear me call you hither,  
And count on me to age and die  
Before your youth shall wither!

A PRAYER FOR BEAUTY

**G**IVE her such beauty of body and mind  
As the leaves of an aspen tree  
When they vary from silver to green in the wind,  
And who shall be lovely as she—  
Then give her the favor of harking to love  
As the heart of a wood to the call of a dove!—  
And give her the beauty of following free  
As a cloud in the sky or a wave in the sea!

Give her such purity vivid with light  
As the wonder of passion can be,  
Aware in the day and rapt in the night,  
And none shall be lovely as she!—  
O, give her the fortune a lover may find  
In the sharing of beauty of body and mind,  
The paramount beauty of giving, that she  
Shall immortally give it!—But give her to me!

A LANE IN GRENSTONE

**T**HE lane at night is dimly lit  
Through many a deepening tree,  
And few there are who travel it,  
And none of them with me.

But there's a step I cannot learn,  
A foot I cannot trace,  
Which follows me at every turn  
With faint familiar pace.

Perhaps forgotten time ago  
I wandered here content  
With one I shall not fully know  
Till all the years are spent,

With someone who was kind to me . . .  
But only this is clear:  
I wish that she would let me see  
Her face and be my dear.



## VII. CELIA

*And O, how suddenly the cry rings true,  
Changing, no longer saying I—but You!*





CELIA

**F**ROM the lane I turn to look,  
Till my eyes are cool with seeing :  
Bright before me comes a brook  
Out of branches into being.

And behind me, while I turn,  
Follows the familiar pace . . .  
Till, at last, I look and learn—  
Seeing Celia face to face.

Out of whispers of concealment,  
Like the brook, my Celia slips,  
Bringing me the dear revelation—  
For I ask her, and her lips

Tell me that where leaves were green  
Close beside her often moved  
Some one she had never seen,  
Some one she had always loved.

THE EARLY GODS

**I**T is the time of violets.  
It is the very day  
When in the shadow of the wood  
Spring shall have her say,  
Remembering how the early gods  
Came up the violet way.  
Are there not violets  
And gods—  
To-day?

INTERPRETER

**W**HEN people with their dollars  
And their propriety  
Would tighten like high collars  
Around the neck of me,  
I used to journey out by train  
And tramp good miles of mud  
To find the world set right again  
In some spring leaf or bud.

But now I need not wander  
Remotely from my kind,  
For I should carry yonder  
But Celia in my mind.  
And is it sensible, finding a tree  
Pleasanter than faces?—  
When she combines humanity  
With all the woodland places.

SEAS AND LEAVES

**T**HEY had told me of you, of your beauty,  
But I was skeptical and shook my head.  
Beauty was empty, I had proven; I had followed  
every beckon of it.  
Traversed the world of it, touched all its ports  
And—having touched them all and come away  
again—I was uncomforted . . .  
“There is no beauty,” I believed and said,  
“But at the vessel’s prow.  
Only the foam is beautiful  
That flies before the voyage and is gone.”

They had told me of you, of your wisdom,  
But I was wiser still and shook my head.  
For I had listened, both in city and in country,  
On farms, at funerals,  
And under trees and over wine and through the  
touch of hands,  
To people wise in all variety;  
But none of them, not one,

Had brought me wisdom to unwind the years  
And make a fair beginning toward some end . . .  
"There is no wisdom," I believed and said,  
"But in the ship's wake  
Where the waves  
Cover their noise again with the great sea."

But I have seen you,  
And have heard you speak—  
Have seen the rippling seas glance in your face  
And in your mouth have heard the rippling leaves  
Consult together.

IN MANY STREETS

**T**HE day is over and I have not seen you;  
You are away from Grenstone . . .

And when I walked your street awhile,  
I knew that other men were passing you,  
Not seeing you, not heeding you—  
Blinder than I had long been to your beauty  
And deafer than I to your wisdom . . .

Just as I pass life,  
Unknown to me,  
In many streets.

YES

**H**OW every sun shone quicker, every flame,  
And every starbeam stirred  
When you received me, when you said my name  
And then the radiant word!

Invisible, tremendous, comes the night,  
Eternity . . .  
But I can pierce it with enough of light  
To see!



THE TOUCH OF YOU

**A**T the touch of you,  
As if you were an archer with your swift  
hand at the bow,  
The arrows of delight shot through my body . . .

You were spring  
And I the edge of a cliff—  
And a shining waterfall rushed over me.

ON EARTH

**I**T is not that your winding hair  
Is blown, but that the winds are there . . .  
O, let me lean my throat to feel  
Those fainting breaths of summer steal  
Into a calm—then gather fast  
And rise into a lightning-blast!

It is not that your breast is bare,  
But the heart of life is beating there . . .  
O, let me lean my head and hark  
To love instead of any lark!—  
What worth has heaven's highest bird  
When this upon the earth is heard?

ROSE-TIME

**W**HAT though love require no test,  
In this rose-time after rain  
Let me touch your hand again!—  
Since caressing reassures  
Lovers that their love endures,  
Now, whatever dark may come,  
Now, before our mouths are dumb,  
While away the twilight slips—  
Celia, let me kiss your lips! . . .  
Until dawn shall be as blue  
As the little veins of you  
At the temple and the breast.

## CHARIOTS

**I** NEVER saw the morning till to-day;  
I never knew how soon night went away—  
Day merely came a regular event;  
Night merely went . . .

Now day and night are chariots for me,  
Since I have learned their mystery from you:  
Day holding one and moving solemnly—  
Night holding two.

WHEN THE FIRST BIRD SANG

**I** LOVED you, loved you, with your unseen  
eyes

Sweet to my lips in nearnesses of night,  
Sweet to my fingers that were trembling light  
Upon your face to prove my true surmise  
Of eyes that opened, witnessing with mine.  
There had not been a sign nor ray of sight,  
But only love to prompt my guess aright! . . .  
Then dawn revealed you slowly line by line.

At first I held away your dreaming face  
From my face. Till the dark-blue light was keen,  
Still, still I held it—though my passion beat  
For it. And then all heaven on that place  
Came down, since nothing ever to be seen  
Again could hide your eyes, so wild, so sweet!

SAPPHICS FOR CELIA

*(Echoing the Greek)*

**S***WEETER than a harp is the voice of  
Sappho . . .  
Let me swing the door to the living garden—  
Let me lead you, Celia, where Sappho wanders  
Singing forever.*

I

Long ago I dreamed, as a little fellow,  
Dreams of rosy girls who were scornful of me,  
Dreams of being mighty to win them over,  
Making them like me.

I remember later, in lusty boyhood,  
Seeing certain faces indifferent toward me  
Soften, turn and offer themselves for kisses,  
Even unwilling.

### *Grenstone*

Now, O dreams and passions, I need your  
magic . . .

I have found a woman to love in terror,  
Terror lest at last I be unavailing,  
Loving too deeply.

### II

I believe this miracle cannot happen:  
Any woman ever be born to sunlight  
With a gift of wisdom, of exquisite wisdom,  
Equal to Celia's . . .

I believe that, hearing to-day her laughter  
Lighter than a harp, is to hear it always.  
In my spirit's house there can be from henceforth  
No lamentation.

### III

Love is in her lips as in apple blossoms  
Creeps a wind, and love is upon her fingers,  
Faint and subtle zephyr as ever followed  
Leaves that were trembling.

IV

He becomes a god who has felt her presence . . .

Proof forever answering all the questions  
Whether man shall die in his earthy stature,  
Never be god-like.

Made divine by even a moment of her,  
My two arms can reach till they touch the heavens . . .

Yet I stand swept dry of my life, like white-burnt  
Grass in the summer.

V

Many stars which once I beheld in heaven,  
Stars that shone with each an especial brightness,  
Lose their fading gleam in a larger glory—  
Celia, the moonlight.

VI

Love is good and never a thing to darken,  
Not a thing to hide in a glance or whisper—  
If his love be true and if she return it,  
Then she should tell me! . . .



*Grenstone*

Not my Celia's voice but her silence answers:  
She has only mercy for me who doubt her,  
Only laughing patience for my reproaches . . .  
I am contented.

For I see her face, and forget all others,  
Shine on only me with restoring heaven . . .  
I am strong again . . . as an oak encounters  
Wind on a mountain.

VII

First the moon went down and the night was  
empty,  
Then the Pleiades and the night was empty,  
Then the sun came up and the dawn was  
empty . . .  
No one beside me.

Now the moon has risen again in fullness,  
Marble-white, a temple of consecration.  
What a night to witness the seal of marriage!  
O, what an altar!

*Celia*

Fools who never loved, is the night approaching?  
Is there in the darkness a breath of roses?—  
Go, then, bloom in love and forever after  
    Sweeten the darkness!

*Sweet is blown in darkness the bloom of  
    Sappho. . . .  
Through the gate that swings to her living garden  
We have entered, Celia, where Sappho wanders  
    Singing forever.*

ENCOUNTER

**Y**OURS is a presence lovelier than death—  
Heavy with blossoms, poignant of the sea!  
The dead are magical, but O, your breath  
Has given more than lordly death to me . . .  
I am your lover and a cloud is my crest,  
The headland is my chariot, my waves go four  
abreast.

Let me be fleet and sunlit in your sight  
A little while, before I charge and drown . . .  
Then, O my love, who have so lavished might  
On me that I would strike mortality down,  
When in the end I fall, trampled by the sea,  
Slain by my horses—I shall know your blossoms  
blinding me.

A TENT-SONG

**T**ILL we watch the last low star,  
Let us love and let us take  
Of each other all we are.

On some morning with that star  
One of us shall lie awake,  
Lonely for the other's sake.

UNDER THE MOUNTAIN

**U**NDER the mountain is a lovely face,  
Under the face a heart!  
I have come back again to my own place . . .  
But soon I shall depart  
Far from the mountain and the face,  
Far from the heart.

A SHEPHERD OF STARS

YESTERDAY  
I could say—

Stars are my sheep. Nobody clips  
Gain of my shepherding.  
The air comes cool upon my lips  
Like water from a spring,  
And out I stretch my finger-tips  
And count my flock and sing:

“Come, graze beside me on my hill,  
You little starry sheep—  
Gather and eat your silver fill  
And call me out of sleep  
To trace you by your silver trill,  
To fold you in my keep.”

Except myself, nobody cares  
How many I shall bring—  
Save Celia. And no other dares

*Grenstone*

To steal them while I sing . . .  
Yet toward a world of common wares  
The wind is beckoning:

“O, come and leave your silly sheep  
That wander up and down,  
That cannot even earn their keep,  
O, come to town, to town!  
A countryman is counted cheap,  
A shepherd is a clown!”

Stars are my sheep. Nobody knows  
How often in the fold  
I enter with them when it snows  
And cannot feel the cold—  
And yet it seems a wise man goes  
Where wool and meat are sold.

And today  
I must say—

“O starry sheep, good-by, good-by—  
Your shepherd goes to town!  
But never one of you shall die  
To clothe and feed the clown—  
For you shall keep my hill, while I  
Shall wander up and down.”

## **II. AWAY FROM GRENSTONE**





## *I. AN INLAND CITY*

*After the voice I had always waited for,  
O how can there be distance any more?*



MY CITIZEN

**I**F I were in the country now,  
There'd be the roads and hills,  
The grasses under sky and bough,  
The brooks and straying rills,  
Where I might come and find a trace,  
In every field, of one dear face.

Here in the city are but bars  
To memories and traces,  
Where in the streets and in the cars  
I see a thousand faces . . .  
And yet when all is said and done,  
In a thousand faces I see one.

*Away from  
Grenstone*

## NO MAN'S CLERK

**P**ERHAPS tomorrow he will work  
Listlessly again—  
This evening he was no man's clerk  
He was a king of men.

An unheroic, homely boy,  
Sallow and under size,  
He passed me, bearing all the joy  
Of history in his eyes.

I saw him then, I see him yet,  
The funny little churl,  
In his mouth a cigarette,  
In his eyes—a girl.

ONE OF THE CROWD

I LONGED, in the woodland yesterday,  
To see the fauns come out and play,  
To see a satyr try to seize  
A dryad's waist—and bark his knees,  
To see a river-nymph waylay  
And shock him with a dash of spray!—  
And I teased, like a child, by brooks and trees,  
“Come back again! We need you! Please!  
Come back and teach us how to play!”  
But nowhere in the woods were they.

I found, when I went in the town to-day  
A thousand people on their way  
To offices and factories—  
And never a single soul at ease;  
And how could I help but sigh and say,  
“What can it profit them, how can it pay  
To strain the eye with rivalries  
Until the dark is all it sees?—  
Or to manage, more than others may,  
To store the wasted gain away?”

*Away from  
Grenstone*

But one of the crowd looked up to-day,  
With pointed brows. I heard him say,  
"Out of the meadows and rivers and trees  
We fauns and many companies  
Of nymphs have come. And we are these,  
These people, each upon his way,  
Looking for work, working for pay—  
And paying all our energies  
To earn true love . . . for, seeming gay,  
We fauns were sad," I heard him say.

WITH A COPY OF "A SHROPSHIRE LAD"

**I** SEND to you a Shropshire lad,  
Who's half-way gay and half-way sad

He whistles of the lasting sleep  
A melody to hear and keep,  
Beguiling you the little while  
You've need to sigh and chance to smile,

And whistles next of happy things  
That each unhappy waking brings,  
Until you've half forgotten why  
You've need to smile and chance to sigh.

You'll find him always, gay or sad,  
A friendly little Shropshire lad.



*Away from  
Grenstone*

## A JUSTICE REMEMBERS LINCOLN

**Y**<sup>OU</sup> said:

"He was not a gentleman.  
But he dropped into my office one day,  
As politicians did when they came to town,  
And in my rocking-chair  
Eased his long legs  
And crossed his shins  
And settled down.

"My partners noted shrewdness in him  
And laughed when his large loose lips  
Rolled and relished the ends of stories  
Like the ends of cigars,  
But for me the cigar-stubs were vile.  
All my ancestors rose in me against him,  
And I said to them in my soul,  
'It is the penalty,  
It is what comes of politics in a republic.'

*An Inland City*

"After some years I awoke one morning  
And said to the ancestors in my soul,  
'It is the end,  
The end of the republic'—  
For I knew that morning,  
With a mortal sickness of pity for my  
countrymen,  
That they had elected, as their president  
for four years,  
The vulgarian—  
Abraham Lincoln.

"And he went on in the White House,  
Even into a second term,  
Lolling his legs,  
And applying his shrewdness,  
And telling his stories,  
And being judged.

"And then he was shot and buried . . .

"And after a few years,  
By another President,

*Away from  
Grenstone*

A gentleman,  
I was appointed to a seat for life  
In the Supreme Court of the United States."

*You smiled.*

HOBBLEDEHOY

**H**OBBLEDEHOY, neither man nor boy,  
With a burden of pain and a purpose of  
joy,

With a heart and a hunger of God's alloy,  
He's a lad whom the jungle and heaven decoy.  
There's God and the devil in Hobbleddehoy!

What shall we do when Hobbleddehoy,  
With the zest of a beast to possess or destroy,  
Is tripped in his track for the hunting of joy?  
What shall we do when the beast in the boy  
Calls out to the devil in Hobbleddehoy?

Shall we punish the nature of Hobbleddehoy,  
Cage and encourage it forth to destroy?—  
Or quicken the pain in him, quicken the joy,  
The pang of the birth of the man from the boy!—  
Shall we give him the devil?—Hobbleddehoy?

## THE POET

A POET lived in Galilee,  
Whose mother dearly knew him—  
And his beauty like a cooling tree  
Drew many people to him.

He loved the speech of simple men  
And little children's laughter,  
He came—they always came again.  
He went—they followed after.

He had sweet-hearted things to say,  
And he was solemn only  
When people were unkind . . . that day  
He'd stand there straight and lonely,

And tell them what they ought to do:  
"Love other folk," he pleaded,  
"As you love me and I love you!"  
But almost no one heeded.

*An Inland City*

A poet died in Galilee,  
They stared at him and slew him . . .  
What would they do to you and me  
If we could say we knew him?

*Away from  
Grenstone*

## THE DEATH-BED OF A CERTAIN RICH MAN

“**W**HERE they have left me, cold upon  
the bed,  
I am not breathing, but I am not dead—  
Blind, I see the thorns upon a head,  
Motionless, I travel, inward bound,  
Deaf, I hear a penetrating sound  
Of voices risen from the silent ground.  
His voice, the Nazarene’s, in theirs renewed,  
Speaks and encircles me, a multitude,  
‘We are the Christ you never understood.  
We gave you all the love there is, to do  
Our work with; but you hoarded it and knew  
Only yourself, not us, and lived untrue  
To your great privilege. Now, when you lie  
So still that you can hear us—tell us why!’—  
O Christ, I thought you were only one. I die.”

## ***II. WEST***

***Can prairies, towns and mountains separate  
Wisdom from wisdom, answering mate from mate?***





I TURN AND FIND YOU

**M**ILES from you I turn and find you,  
My beloved. And your gaze  
And the ripple of your garment  
And your unexpected ways  
Of approaching and of speaking  
And the breath of your hair  
Are as real to me as rain is  
Through hot summer air.

In far companies I meet you  
Moving natural and clear,  
Coming toward me in your beauty . . .  
O, be careful, they will hear,  
They will look at us, these others,  
They will listen when your hand  
Touches tumult on my shoulder—  
Like the surf on the sand!

*Away from  
Grenstone*

## KANSAS

**W**HEN you had come through Kansas  
To your New Hampshire hills,  
Their roundnesses, their cloistered roads,  
Their sharpnesses, their rills,

An empty area, nothing else,  
These reaches seemed to you;  
But here in Kansas where you were  
I am in Grenstone too,

And yet not out of Kansas  
No matter where I go—  
For I will add to my own land now  
This easy ample flow,

Will add to my New England  
This openness as clear  
On earth as it is in heaven,  
No hills to interfere.

*West*

Wave after wave in Kansas  
A wisdom comes to me  
From the levels of the world,  
Consoling as the sea.

*Away from  
Grenstone*

## THE HILLS OF SAN JOSE

**I** LOOK at the long low hills of golden brown  
With their little wooded canyons  
And at the haze hanging its beauty in the air—  
And I am caught and held, as a ball is caught  
and held by a player  
Who leaps for it in the field.  
And as the heart in the breast of the player beats  
toward the ball,  
And as the heart beats in the breast of him who  
shouts toward the player,  
So my heart beats toward the hills that are play-  
ing ball with the sun,  
That leap to catch the sun from your hills  
Or from you  
And to throw it to other hills—  
Or to me!

A BAZAAR BY THE SEA

**S**CENT of sunken wood and wind wet with  
weeds and lifting spray,  
Bitter with a wandered tear from some deep forgotten face  
That has lain and weary turned, whiter, cleaner,  
day by day  
With the quiet nether waves in a wilderness of  
space:  
How you haunt my mouth and hold my heart and  
mortify my soul  
With a sense of women lying faint and lonely in  
the sea,  
While the waters that have wasted them, arising  
from them, roll  
Shadows of them on the shore and their loveliness  
to me.  
I have bought their broken beauty and have wondered all the time  
Whether you I love shall ever lie releasing, with  
a moan,

*Away from  
Grenstone*

For strange hands to purchase and for strange lips  
to rhyme,  
Pearls and corals, corals, pearls, changing from  
your blood and bone!

## THE GOLDEN GATE

**T**HERE comes a breath of Celia through the  
sky . . .

The sun is setting pallid as a moon  
Behind the airy mountains of the fog.  
Clouds march in wonder through the Golden Gate.  
The base of Tamalpais, reaching down,  
Alters its outline to a cloud. Bright rocks,  
With eddies gathered round them and with gulls  
Huddled along their tops, vary and jut;  
The crowds of water toppling high with foam  
Crumble and fall and mingle and are gone,  
And bubbly spindrift pulses on the sand.  
A small wild-aster glimmers from the cliff,  
Two shadowy sea-birds hasten to the sea.  
And in the hush a song-sparrow begins  
To sing of Celia by her inland rill,  
And through the mingled blue of bay and sky  
The moon is risen golden as a sun . . .  
Earth and the sun and moon and you and I.



*Away from  
Grenstone*

## MY COUNTRY

**A** FLAG above me and an evening gun  
Are not my country's colors and salute . . .  
This is my country's reach, the sea and sky,  
These are her cannon booming on the shore.

## TRAIN-MATES

**O**UTSIDE hove Shasta, snowy height on  
height,  
A glory; but a negligible sight,  
For you had often seen a mountain-peak  
But not my paper. So we came to speak . . .

A smoke, a smile,—a good way to commence  
The comfortable exchange of difference!—  
You a young engineer, five feet eleven,  
Forty-five chest, with football in your heaven,  
Liking a road-bed newly built and clean,  
Your fingers hot to cut away the green  
Of brush and flowers that bring beside a track  
The kind of beauty steel lines ought to lack,—  
And I a poet, wistful of my betters,  
Reading George Meredith's high-hearted letters,  
Joining betweenwhile in the mingled speech  
Of a drummer, circus-man, and parson, each  
Absorbing to himself—as I to me  
And you to you—a glad identity!

*Away from  
Grenstone*

After a time, when the others went away,  
A curious kinship made us choose to stay,  
Which I could tell you now; but at the time  
You thought of baseball teams and I of rhyme,  
Until we found that we were college men  
And smoked more easily and smiled again;  
And I from Cambridge cried, the poet still:  
"I know your fine Greek theatre on the hill  
At Berkeley!" With your happy Grecian head  
Upraised, "I never saw the place," you said—  
"Once I was free of class, I always went  
Out to the field."

Young engineer, you meant  
As fair a tribute to the better part  
As ever I did. Beauty of the heart  
Is evident in temples. But it breathes  
Alive where athletes quicken curly wreaths,  
Which are the lovelier because they die.  
You are a poet quite as much as I,  
Though differences appear in what we do,  
And I an athlete quite as much as you.  
Because you half-surmised my quarter-mile  
And I your quatrain, we could greet and smile.

*West*

Who knows but we shall look again and find  
The circus-man and drummer, not behind  
But leading in our visible estate—  
As discus-thrower and as laureate?

SHASTA

**T**HE canyon is deep shade beneath  
And the tall pines rise out of it.  
In the sun beyond, brilliant as death,  
Is a mountain big with buried breath—  
Hark, I can hear the shout of it!

The engine, on the curve ahead,  
Turns into sight and busily  
Sends up a spurt out of a bed  
Of coal that lay for centuries dead  
But now recovers dizzily.

What shall I be, what shall I do  
In what divine experiment,  
When, ready to be used anew,  
I snap my nursing-bonds in two  
And fling away my cerement?

*West*

Shall my good hopes continue still  
And, gathering infinity,  
Inhabit many a human will?—  
An Indian in me, toward that hill,  
Conceives himself divinity.

## ACKNOWLEDGMENT

**P**OOOR as I am in what men count  
As fortune, lacking in the goods  
And gains that make men paramount—  
When I inquire of fields and woods  
For happiness, they tell me true  
How rich I am in only you.

Far as I am from you this day,  
Impatient of the distance, fain  
To lessen it and ease the way  
With lesser loves—I learn through pain  
The comprehension, old and new,  
Of being near to only you.

Dumb as I was when I would tell  
My gratitude and voice my love—  
Your voice was in me like a bell  
At mass when congregations prove  
Their souls in silence. I could do  
No better than be dumb to you.

Brief as I am in my essay  
Of life and love—I importune  
No more and I have put away  
Impatience. I have touched my boon,  
My proof, my vision through the blue—  
Eternity is only you.





### *III. SOUTH*

*Some of love's words I missed when I was near—  
I must be far from them, to hear them clear.*



A TORCH

**T**HE sun at last  
Gilds me again,  
And my face is no more a white stalk of celery  
But a golden mango,  
And the foot-tracked mud of my heart  
Is sunk deep down  
In the blue waters and purified  
With coral . . .

Cranes carry peace to the east and the west—  
Celia, Celia,  
The thought of you stands clear by the mangroves,  
A torch,  
A flamingo!

## HONEYCOMB

“I’M goin’ back a-lookin’ for the honeycomb,  
Back to the jungle, ’way back home—

“The honeycomb that’s growin’ in the holes o’  
trees

An’ you reach it by a-scrabblin’ up wi’ both your  
knees

While you whistle ’bout yo’ baby to keep away  
the bees.

“I’m goin’ where the honey crackles in the mouth,  
Back to the jungle, ’way back south—

“For southern comb is sweeter’n northern chew-  
in’-gum

An’ when you call the yaller-birds, they always  
come,

An’ if they see the honey, they ask you for some.

“Back there in the jungle, ’way back home,  
I’m goin’ to spend my old age eatin’ honey-  
comb—

*South*

"Bananas an' watermelons, pineapples an' fruit  
An' all the birds o' paradise a livin' man can  
shoot,  
An' I'll eat 'em while a-leanin' on a mangrove-  
root.

"An' when I've had a plenty, 'way back south,  
There's goin' to come a angel an' kiss me on  
the mouth—

"A angel with a big wing both sides her head,  
The front feathers white an' the hind feathers  
red,  
It'll be the kiss o' heaven that'll make me glad  
I'm dead.

"An' I won't have to hunt no mo' back home,  
With a angel every side o' me—bringin' hon-  
eycomb."

A MOCKING-BIRD

**A**N arrow, feathery, alive,  
He darts and sings—  
Then with a sudden skimming dive  
Of striped wings  
He finds a pine and, debonair,  
Makes with his mate  
All birds that ever rested there  
Articulate.

The whisper of a multitude  
Of happy wings  
Is round him, a returning brood,  
Each time he sings.  
Though heaven be not for them or him  
Yet he is wise  
And tiptoes daily on the rim  
Of paradise.

GOOD-MORNING, MR. MOCKING-BIRD

**G**OOD-MORNING, Mr. Mocking-Bird.  
"Your own good-morning, sir, to you!"  
There never was, upon my word,  
A single song so true—

Yet I am told you pilfer songs,  
Yes, any song you chance to hear,  
And never doubt if it belongs  
To you, you buccaneer.

"But tell me, sir, if I am deft  
At adding songs to my own store  
And yet if all the songs are left  
Just as they were before,

"And if I fly about and love  
Beauty as any bird has lief,  
The song of whip-poor-will and dove  
And thrush,—am I a thief?



*Away from  
Grenstone*

"Of course, dear sir, you never heard  
A song, a single song, so true!"  
Good-morning, Mr. Mocking-Bird.  
"Good-morning, sir, to you!"

A GRENSTONE ELM

**W**HEN I watched an elm, a Grenstone tree,  
Curtain a star to bed,  
I thought of the swinging stars at sea,—  
Wished I were there instead.

But now when I watch the open dome  
Of the big and lonely sea,  
And think of the Grenstone elm at home,  
Home's the place for me!

*Away from  
Grenstone*

O TAKE ME UP TO GRENSTONE

O TAKE me up to Grenstone!—  
Monadnock leads the way  
Where the stars are in the evening  
And the birds are in the day,  
Where friends are in their gardens  
And little children play—  
O take me up to Grenstone  
And I'll never come away,  
Never, never!

O take me up to Grenstone  
Where the sun is in the sky  
And where Celia loves to wander  
Just as worshipful as I,  
Where the mountain leans and comforts  
When little children die—  
O take me up to Grenstone!  
Could I ever tell you why?—  
Ever, ever?

#### ***IV. A CITY BY THE SEA***

*Above the noise of countless busy men,  
The voice I love whispers again—again!*



PRESENCE

WHATEVER I may see,  
Of old or new  
Or good or evil or unknown,  
Partakes of you  
To be made whole—  
Can only be  
Your flesh, your bone,  
Celia, your soul.

*Away from  
Grenstone*

TO A PAINTER

**W**HERE that corner-house then stood,  
Where your room was, and our talks,  
Laths and doors and tumbled bricks  
Pile their dust upon the walks—

Thrown by no slow touch of time,  
No quick blast of magic fire,  
But by sure, destroying hands,  
Hands of builders, building higher.

But the builders, with their derricks,  
They shall never reach so high  
As the blue-ascending tower  
We were building in the sky.

Never seeing what we built there  
Higher than in all the lands,  
Yet they cannot change our corner  
Where a topless tower stands.

APOLLO TROUBADOUR

**W**HEN a wandering Italian  
Yesterday at noon  
Played upon his hurdy-gurdy  
Suddenly a tune,  
There was magic in my ear-drums:  
Like a baby's cup and spoon  
Tinkling time for many sleigh-bells,  
Many no-school, rainy-day-bells,  
Cow-bells, frog-bells, run-away-bells,  
Mingling with an ocean medley  
As of elemental people  
More emotional than wordy—  
Mermaids laughing off their tantrums,  
Mermen singing loud and sturdy,—  
Silver scales and fluting shells,  
Popping weeds and gurgles deadly,  
Coral chime from coral steeple,  
Intermittent deep-sea bells  
Ringing over floating knuckles,



*Away from  
Grenstone*

Buried gold and swords and buckles,  
And a thousand bubbling chuckles,  
Yesterday at noon,—  
Such a melody as star-fish,  
And all fish that really are fish.  
In a gay, remote battalion  
Play at midnight to the moon!

Could any playmate on our planet,  
Hid in a house of earth's own granite,  
Be so devoid of primal fire  
That a wind from this wild crated lyre  
Should find no spark and fan it?  
Would any lady half in tears,  
Whose fashion, on a recent day  
Over the sea, had been to pay  
Vociferous gondoliers,  
Beg that the din be sent away  
And ask a gentleman, gravely treading  
As down the aisle at his own wedding,  
To toss the foreigner a quarter  
Bribing him to leave the street;  
That motor-horns and servants' feet  
Familiar might resume, and sweet

To her offended ears,  
The money-music of her peers!

Apollo listened, took the quarter  
With his hat off to the buyer,  
Shrugged his shoulder small and sturdy,  
Led away his hurdy-gurdy  
Street by street, then turned at last  
Toward a likelier piece of earth  
Where a stream of chatter passed,  
Yesterday at noon;  
By a school he stopped and played  
Suddenly a tune . . .

What a melody he made!  
Made in all those eager faces,  
Feet and hands and fingers!  
How they gathered, how they stayed  
With smiles and quick grimaces,  
Little man and little maid!—  
How they took their places,  
Hopping, skipping, unafraid,  
Darting, rioting about,  
Squealing, laughing, shouting out!  
How, beyond a single doubt,

*Away from  
Grenstone*

In my own feet sprang the ardor  
(Even now the motion lingers)  
To be joining in their paces!  
Round and round the handle went,—  
Round their hearts went harder;—  
Apollo urged the happy rout  
And beamed, ten times as well content  
With every son and daughter  
As though their little hands had lent  
The gentleman his quarter.  
(You would not guess—nor I deny—  
That that same gentleman was I!)

No gentleman may watch a god  
With proper happiness therefrom;  
So street by street again I trod  
The way that we had come.  
He had not seen me following  
And yet I think he knew;  
For still, the less I heard of it,  
The more his music grew:  
As if he made a bird of it  
To sing the distance through . . .  
And, O Apollo, how I thrilled,

*A City by  
the Sea*

You liquid-eyed rapsallion,  
With every twig and twist of spring,  
Because your music rose and filled  
Each leafy vein with dew—  
With melody of olden sleigh-bells,  
Over-the-sea-and-far-away-bells,  
And the heart of an Italian,  
And the tinkling cup and spoon,—  
Such a melody as star-fish,  
And all fish that really are fish,  
In a gay remote battalion  
Play at midnight to the moon!

*Away from  
Grenstone*

## TO A FIELD-SPARROW

**C**HIRPING frequenter of meadow and tree,  
Merry confrère of the mowing,  
Here in New York, where awhile I must be,  
I remember your coming and going.

Clearer I hear you than clocks in their towers  
As, singing the city to scorn  
In a flourishing business of grasses and flowers,  
You scatter the minting of morn.

And so in my bath-tub I sing with a will  
And I hum in the heart of the town  
And try to be happy as though I could trill  
With a whistle of feathery brown,

As though I could nest in a nook of the sky  
Or swing there and dive in the blowing—  
Accepting and singing without caring why  
And letting who will do the knowing.

WHAT MAN CAN CALL ME CAPTIVE?

“**W**HAT man can call me captive?—who am  
free

To cross the bridge afoot at six o'clock,  
To loose myself along that human sea ;  
Or else, at midnight, high above a dock  
Of darkness—small, remote, unreal, beneath—  
Upon my brow to bear the stars, a fresh and liv-  
ing wreath.

“Is this a captive?—who at slightest cost  
Sailing the harbor in the twilit air,  
Sees the young Venice, whom the world had lost,  
Breathlessly lift her might again, and wear  
Her flowing jewels with a wiser grace  
Than if she had not changed her century and  
dwelling-place.

“Is this a captive?—whom the seventh day  
Can lead upon the headlands and the crags,

*Away from  
Grenstone*

Show him the river, open him the way  
    To all the wide-flung gates and high-blown  
        flags  
Of liberty—and, as the sunset falls,  
Stretch for his worship, overstream, beauty of  
    roofs and walls.

“A thousand streets are mine. Or, if I choose,  
    They all shall lead me to an outer place;  
Where I shall cover miles of beach and muse  
    Upon the windy world that woos my face  
With buffets—crying back: ‘Am I not he  
Who, having served the city, by the city is set  
    free!’ ”

A SPRING-SONG IN A CAFÉ

**A**S gray, on the table, lay his hand  
As the root of a tree in a barren land,  
Or a rope that lowers the dead.

As gray as a gravestone was his head,  
And as gray his beard as dusty grain;  
But his eyes were as gray as the rain—

As gray as the rain that warms the snow,  
The bridegroom who brings, to the grass  
below,  
A breath of the wedding-day.

O, his eyes were the gray of a rain in May  
That shall quicken and mate a dead May-  
queen,  
Shall waken and marry a queen of the May  
When all the graves are green!



*Away from  
Grenstone*

## THE HIGHEST BIDDER

**T**O the highest bidder,  
Your birthplace, Walt Whitman,  
Under the hammer . . .  
The old farm on Paumanok, north of Huntington,  
Its trees,  
Its leaves of grass!  
Voices bid and counterbid over those ninety  
acres . . .  
And your own voice among them, like an element,  
Roaring and outbidding.

ISRAEL

**T**HE shaken beauty of a race  
Was centered in that single face,  
And the ancestral woes were there  
Deep in a weeping shroud of hair;  
The captive glory of her head  
Was Israel live, and Israel dead.

No title once the earth could tell  
So proud as born in Israel.  
Tonight I saw that pride of old,  
In the contempt with which she sold  
Cheap in a modern market-place  
The attar of a bruised race.

I saw a king who kissed in awe.  
Those eyes, and on her cheek I saw  
The singing lips of a shepherd-boy  
Give kisses twelve for very joy;  
But red as a sun in time of drouth,  
Was Judas burning on her mouth.

*Away from  
Grenstone*

Lost was her visage, like a moon,  
And through her shame in misty swoon,  
Moved with a less illustrious light,  
But with the same immortal might,  
Now drawing men to appraise a face,  
That once drew God to choose a race.

ACROSS THE COUNTER

“YOU call me stingy, do you, Sam?  
Well, that’s the kind of girl I am.

“Look, there’s the man who owns the store,  
A moral man, they say;  
Packs of money—spot his pearl—  
But it kind of makes me sore  
What he gives us for our pay,  
Working all these hours a day.

“About that supper? I don’t know.  
O, well—don’t get so fierce! I’ll go.

“Ain’t there nothing more in life  
But drudgery and food?  
Wish to God he’d ask me out—  
I’d tell him things to think about!  
But no, he’s faithful to his wife.  
I guess he’s never understood  
That that ain’t all of being good.

I’m sorry, ma’am. What kind of fur?  
I had another customer.”

*Away from  
Grenstone*

## HOME

**“YOU** ask me why I give him all  
My earnings and luck-money too,  
And sin and suffer for his gain?  
I’ll answer you.

“A lilac grew not far from home,  
The way we children always went—  
He beats me if I buy or borrow  
Lilac scent.”

UNION SQUARE

**T**WO hags were huddled side by side  
At dawn in Union Square,  
Corrupt and silent. One had died.  
The other waited there.

One of them now lay at rest  
From her nocturnal beat,  
Newspapers round her face and breast,  
Her bonnet at her feet.

The other—sunken was her head,  
Her smile was drunk and dreary—  
Not even knowing what she said,  
Called to me, "Hullo, dearie!"

*Away from  
Grenstone*

DIANA CAPTIVE

*(The Saint-Gaudens Figure)*

CAPTIVE, she hunts on her tower,  
Caught in her turning flight  
From the covert of her bower  
To the covert of the night.

Again the rising day  
Renews her in the sky,  
Her hand still poised the way  
Her arrow used to fly.

Still the winds about her  
Are winding sun and rain;  
Still they will not doubt her  
The mistress of the vane.

They bring to eyes of gold  
The flashing of a fawn,  
They sing the call of old  
To feet as white as dawn.

*A City by  
the Sea*

But toward a final goal,  
    With blindly turning face,  
Diana, like the soul,  
    Goes captive on her chase.



*Away from  
Grenstone*

A NIGHT-THOUGHT

**I**T'S night, and I turn to the park to rest  
From the motor-cars of day,  
And the moon is here and manifest,  
Which I thought was far away.

And how I wish this quivering bough  
Were over Celia too!  
But the miles are as many to Grenstone now  
As moons like this are few.

O time of youth, and O, the keen  
Word we never have said!—  
The distance that can come between  
The living and the dead!

## THE PATH

**I** SHALL see the path to enter  
From the window of the train—  
Near the station, Grenstone Center,  
And I'll enter it again.

Never was another village  
Just that far and just that size,  
In the midst of happy tillage,  
In the hilly land of skies,

With each vigilant white steeple  
Like a shepherd in the sun  
Shepherding especial people,  
Calling to them one by one—

Calling vainly to the dearest  
Of the villagers, to you,  
For the hymns are always clearest,  
You have told me, with a view—

*Away from  
Grenstone*

And on Sundays you have hid you  
Where the columbine and fern  
Wave you on and on, to bid you  
Face the mountain at the turn . . .

How I'll hurry to be out there  
When my troubles loose their hold!—  
Knowing nestling all about there  
Nooks of green and nooks of gold.

O, if ever was a yellow  
Nest of summer in the sun  
Dearly loved of any fellow—  
Grenstone, Grenstone is the one!

JOURNEY

UNTIL I reach her window-sill  
The whole wide world is standing still.

Some sun more lovely overhead  
Is shining on my lover—  
So what to me this pebbly bed  
That waters wander over.  
And what to me this rippling spread  
Of timothy and clover?

What music has the hermit-thrush,  
He might as well be still,  
What color in the evening hush,  
What calm upon the hill,  
Until I see the climbing bush  
Beside her window-sill?

O, is there any means of grace  
Except in seeing Celia's face?



### **III. GRENSTONE AGAIN**



## ***I. CELIA***

***Each of love's lovely words but makes the rest  
The lovelier—till all are loveliest.***





## JOURNEY'S END

**O**HEDGE so thick, how can I wait!—  
Open, open, little gate!

And let me gain you, my delight,  
White rose with thorny dart,  
And hold you all the summer night  
Close to my beating heart—  
For there has been too much of light  
Keeping us apart . . .

Hark, in the dawn, the thrush begins,  
After the whip-poor-will!—  
And day, awaking lovers, wins  
Its way upon the hill;  
And the cunning spider lurks and spins;  
But we dream still . . .

That death is only a pilgrim star—  
Whose journey's end is where we are.

GRENSTONE

**I** FACE the ancient mountain  
And the little modern town,  
Monadnock over Grenstone,  
And my head bows down.

It's like old-fashioned praying:  
To let the forehead bend  
In suddenness and silence,  
And to find the town a friend  
And to be upheld by a mountain,  
Till troubles end.

LEST I LEARN

**T**HE tick of time is less acute  
Than the most trivial word you say—  
More wonderful than Eden's fruit  
Your lips each moment of the day!

Lest I learn, with clearer will,  
Such wonder cannot be,  
Kiss me, Celia, nearer still,  
And make a fool of me!

Rarer than comets waited for  
Or rays of dawn in all the lands,  
Move your two feet upon the floor,  
Gleam the ten fingers of your hands.

Lest I learn, with clearer sight,  
Such wonder cannot be,  
Pull a bandage, bind it tight,  
Blind me—I would not see!

BEYOND A MOUNTAIN

SOMEWHERE beyond a mountain lies  
A lake the color of your eyes—  
And I am mirrored like a flight  
Of swallows in that evening-light.

Lovers eternal, side by side,  
Closed in the elemental tide,  
Nurture the root of every land—  
So is my hand within your hand.

Somewhere beyond an island ships  
Bear on their sails, as on your lips  
You bear and tend it from the sun,  
The blossom of oblivion.

Eternal lovers, in whom death  
And reaching rains have mingled breath,  
Are drawn by the same draught apart—  
So is my heart upon your heart.

*Celia*

Somewhere beyond a desert rolls  
An ocean that is both our souls—  
Where we shall come, whatever be,  
I unto you, you unto me.

THE MYSTIC

**B**Y seven vineyards on one hill  
We walked. The native wine  
In clusters grew beside us two,  
For your lips and for mine,

When, "Hark!" you said—"Was that a  
bell

Or a bubbling spring we heard?"  
But I was wise and closed my eyes  
And listened to a bird.

For as summer-leaves are bent and shake  
With singers passing through,  
So moves in me continually  
The wingèd breath of you.

You tasted from a single vine  
And took from that your fill—  
But I inclined to every kind,  
All seven on one hill.

BREATH

**W**HEN so I lean my hand upon your shoulder,

When so I let my fingers fall forward  
To the delicate arch of the breath,  
To this most palpable cover and mold  
Of the waves of life,  
It is not you nor love I love—but life itself.

I look at you with a stranger, older intimacy,  
I forget who you are whom I love,  
With your temporal face,  
I forget this or any of the generations  
And its temporal face  
And the lovely curious fallacy of choice . . .

Beyond the incomprehensible madness  
Of the shoulder and the breast,  
Above the tumult of obliteration,  
I sow and reap upon the clouded tops of mountains



*Grenstone Again*

And am myself both sown and harvested,  
And, from afar off, I behold, forget, achieve,  
You and myself and all things,  
When so I let my hand fall forward  
To the remote circumference of breath.

## **II. NEWS**

*If a tale of doom arrive—love, hearing it,  
Can make the deathful tidings exquisite.*



PASSING NEAR

**I** HAD not till to-day been sure,  
But now I know:  
Dead men and women come and go  
Under the pure  
Sequestering snow.  
And under the autumnal fern  
And carmine bush,  
Under the shadow of a thrush,  
They move and learn;  
And in the rush  
Of all the mountain-brooks that wake  
With upward fling,  
To brush and break the loosening cling  
Of ice, they shake  
The air with spring!  
I had not till to-day been sure,  
But now I know:  
Dead youths and maidens come and go  
Beneath the lure  
And undertow

*Grenstone Again*

Of cities, under every street  
Of empty stress,  
Or heart of an adulteress—  
Each loud retreat  
Of lovelessness.

For only by the stir we make  
In passing near  
Are we confused and cannot hear  
The ways they take  
Certain and clear.

To-day I happened in a place  
Where all around  
Was silence; until, underground,  
I heard a pace,  
A happy sound—

And people there, whom I could see,  
Tenderly smiled,  
While under a wood of silent wild  
Antiquity  
Wandered a child,

Leading his mother by the hand,  
Happy and slow,  
Teaching his mother where to go  
Under the snow . . .  
Not even now I understand.  
I only know.

“THEY BROUGHT ME BITTER NEWS”

THEY told me, Jack, that you were  
dead . . .

How could I answer what they said  
Or stay indoors that night to look  
In any face or any book!—  
I fumbled at the pasture-bars,  
I climbed the hill and faced the stars.

Then from the Grenstone lights that lay  
As if they touched the Milky Way,  
You followed me when I looked back . . .  
And I laughed out loud because you, Jack,  
Were death forever and for aye  
And left me nothing sad to say.

THE FLING

**W**E pondered much, old friend, on what was  
known

To us of truth;  
And then we let it well alone  
And went along with youth!

"Life and death shall be one to us,  
We still would say,  
"Though death seem different" . . . as it does  
To-day.

And yet I fling reminders to the grave  
Of how we laughed, we two,  
As hand in hand we met the mortal wave—  
That first has covered you.



TIDINGS

**G**ONE, but beside me in the upper air;  
Silent, but singing; vivid, though unseen;  
You have not left me here but found me there:  
That, O my friend, is what your whisperings mean.

Whisper them often, lest by learning well  
The simple satisfaction of our end,  
You find through this brief time, no need to tell  
Eternity's good-tidings to a friend.

AN ANGEL

**"N**OTHING so falls from us as idleness  
When we are dead."  
Who he was I can only guess,  
But that is what he said.

GRIEVE NOT FOR BEAUTY

**G**RIEVE not for the invisible, transported  
brow

On which like leaves the dark hair grew,  
Nor for the lips of laughter that are now  
Laughing inaudibly in sun and dew,  
Nor for those limbs, that, fallen low  
And seeming faint and slow,  
Shall soon  
Discover and renew  
Their shape and hue—  
Like birches varying white before the moon  
Or a wild cherry-bough  
In spring or the round sea—  
And shall pursue  
More ways of swiftmess than the swallow dips  
Among, and find more winds than ever blew  
To haven the straining sails of unimpeded ships.

### THREE POPLARS

**T**HREE poplars paused beside a brook  
Before the autumnal mountain,  
Then bowed to me, and undertook  
The dance of death and shone and shook  
Like waters in a fountain.

O, high the happy bosom heaves  
When love is in the dancer!  
But life falls quiet as the leaves,  
And soon the dance of death bereaves  
A lover of his answer.

Lightly a girl had danced away  
Her breath and all her laughter;  
A boy went joining her one day;  
And a little fellow, at his play,  
Saw them and followed after . . .

And now three poplars poised and shook  
Like waters in a fountain  
And, iridescent, undertook  
The dance of death beside a brook  
Between me and the mountain.



### ***III. HAND IN HAND***

***A lover, with new eyes, can turn and see  
All men companions in his destiny.***



THE CALENDAR

**C**ELIA, my calendar, declaring clear  
That gladness is in season all the year,

You tell for me the springtime;  
When through sweetened air  
We follow over Grenstone hills—  
And find youth everywhere.

You tell for me the summer,  
The blueness of sky,  
The refuge, the open bower  
Above adversity.

And when you count the autumn,  
Soft in your lips I hear,  
And in the whisper of the hills,  
A little unborn year . . .

And when you count the winter,  
The drift, the fold,  
We find old age a hidden hearth—  
Though the winds blow cold.

So you recount our footsteps on a star  
Outshining death, Celia, my calendar!



LITTLE PAN

**O**UT on the hill—by an autumn-tree  
As red as his cheek in the weather—  
He waved a sumac-torch of glee  
And preened, like a scarlet feather,  
A branch of maple bright on his breast  
And shook an oak in his cap;  
And the dance of his heels on the rocky crest  
Was a woodpecker's tap-tap-tap.  
The eyes of a squirrel were quick in his head  
And the grace of a deer in his shoulder,  
And never a cardinal beckoned so red  
As his torch when he leapt on a boulder;  
A robin exclaiming he mocked in a voice  
Which hurried the heavens around him.  
What could we do but attend and rejoice,  
Celia and I who had found him!  
He spied us at last, though we hid by a pine;  
And before he might vanish in smoke  
I tried to induce him to give us a sign,  
But he stopped in his dance when I spoke—

*Hand in Hand*

"O tell me your name and the hill you inhabit!"

He curled round his tree like a cat;

"They call me," he cried, as he fled like a rabbit,

"Donovan's damned little brat!"

GOD'S ACRE

**B**ECAUSE we felt there could not be  
A mowing in reality  
So white and feathery-blown and gay  
With blossoms of wild caraway,  
I said to Celia, "Let us trace  
The secret of this pleasant place!"  
We knew some deeper beauty lay  
Below the bloom of caraway,  
And when we bent the white aside  
We came to paupers who had died:  
Rough wooden shingles row on row,  
And God's name written there—*John Doe*.

TO ANYONE

**W**HETHER the time be slow or fast,  
    Enemies, hand in hand,  
Must come together at the last  
    And understand.

No matter how the die is cast  
    Nor who may seem to win,  
You know that you must love at last—  
    Why not begin?

*Grenstone Again*

WAR

**F**OOLS, fools, fools,  
Your blood is hot to-day.  
It cools  
When you are clay,  
It joins the very clod  
Wherein at last you see  
The living God,  
The loving God,  
Which was your enemy.

THE FAITH

**W**HETHER she guide me through my days,  
Or lead me to the night,  
My step shall be a song of praise,  
An echo of her own delight;  
For now assuredly I know,  
(Her mere existence proves it so)  
Though less than ever understood,  
Because of Celia, God is good.  
There is more learning in her lips  
Than in great companies,—  
No tower between the stars' eclipse  
Gathers remoter rarities  
Than those that on her brow are rare  
As blossoms in a moonlit air,  
Than those that sparkle on her brow  
Like moonlight on an apple-bough.  
If wise men speak a final word  
Her silence is a better,  
Yet many a little chirping bird  
Is much my Celia's debtor;

*Grenstone Again*

Whether she speak or hold her tongue,  
It seems alike a hymn is sung—  
As though her pause and her remark  
Circled in worship, like a lark.

If truth be not the truth she knows,  
Let me not find it out—  
She is my faith and my repose,  
My spirit's forward battle-shout.  
It matters not what things may be,  
All things are authorized for me:  
The simple motion of her nod  
Cannot be anything but God.

#### *IV. WOMEN*

*And women are his awe: so that he pays  
New homage and new service all his days.*





IN THE COOL OF THE EVENING

SHE

**B**UT tell me, Adam—while I watch your face  
Turn to the moon and me—when have  
we seen

The God who made us and who made this  
place?—

We say we love Him . . . Tell me what we  
mean!

HE

I have not seen Him. But the thunder-clap  
Is His right hand, I think, holding the sword  
Of lightning—and when trees are running sap,  
My veins are running fire before the Lord.

SHE

Can that be love?—which never sees nor knows,  
But thinks it counts the deadly thunder dear,  
Which feels vague passion when the spring-sap  
flows—

But cannot tell its rapture from its fear?

*Grenstone Again*

HE

I fear Him less than if He answered you  
With lightning . . . If He gave to me great store  
Of fruits, for loving Him, and you but few,  
For doubting Him, then I should love Him more.

SHE

The fruits are for us both. And as they spring  
From one another, so creation grows  
And teaches us that every living thing  
Adam may know as the creator knows.

HE

Sharp in the tree the lightning stood, to shame  
And punish us! . . . This is His garden, Eve,  
Which He prepared for us before we came,  
And we are nourished only by His leave!

SHE

Then let us go outside!—let us rejoice  
To find with our own hands new bread and wine  
And certain love each in the other's voice! . . .  
. . . How I have quieted your mouth with mine!

HE

But how shall we succeed, beginning late?  
Water and meat are here and grapes and corn  
And there is nothing further to create.  
The world is made and you and I are born.

SHE

He is but one—and, Adam, we are two!  
Let us remake the world and take the rod!  
So let our fire, filling my life with you  
And yours with me, create a greater God!

RESPONSES

**“W**HAT can a woman find in us,  
What has her wit divined in us? . . .  
The utmost and the least in us—  
The angel and the beast in us.”

“What can a man descry in us  
And so allow the lie in us? . . .  
The serpent and the dove in us—  
And O, the mother-love in us.”

ANNUNCIATION

*(Sung by the Voices of the Unborn)*

I

**O** WOMEN, wonder-bringers, wakeners of  
earth,

We who are about to live salute you!  
Angelic presences foretell our birth  
To you, shaking your hearts with awe,  
Transfiguring your faces with the pity  
Which is God, thrilling your hands to write the  
law

On many a mountain and to bring it thence  
To many a waiting city,  
Till there shall be no other punishments  
But love, no lovelier potencies than human  
birth.

The old who are about to die dispute you.  
But we who are about to live salute you,  
O women, wonder-bringers, wakers of earth!

## *Grenstone Again*

### 2

Think not of pain in store for us nor of our death,  
But only of our life. Give us your breath  
With all its hope unbroken.  
Believe in us, that in our later time  
We may believe in you.  
Plant—in the mud about you and the grime—  
Seeds of the sublime,  
And if your faith is more than dreamed and  
spoken,  
As you have done so shall we dare to do.  
Out of your faith make deeds, O, make the world  
with it, and thus,  
An image and a token  
Of your faith—make us!

### 3

To our own mothers are we born,  
Also to many mothers: yea,  
To you who build beyond your walls and doors  
A cradle of the world,  
A home, a park, a confidence, a joy;  
You who have patiently unfurled  
The gleaming flags of peace;

## *Women*

And you, beloved, with no girl or boy  
Singled from all of us; and you whose loves wandered away,  
Whom you shall rather glorify than mourn . . .  
Now generations shall be born of us and none  
dispute you,  
O women, wonder-bringers, wakeners of earth!  
Destiny pours  
Its fullness through you in our birth  
And shall not cease.  
For we who are about to live salute you—  
We are yours!





## *V. LOSING CELIA*

*How could I know that darkness would close in  
On everything that shall be or has been!*



THE NIGHT

**I** HAVE so loved life that when night is deep  
I shall but fall asleep  
As a lover's eyes grow dim  
With his beloved lying close to him.

*Grenstone Again*

I HEARD HER SING

**S**HE sang of life, mating an ancient word  
With modern music in her own wise way.  
Her voice was like a little breeze that stirred  
The snows of yesterday.

Ladies and lovers, each forgotten ghost . . .  
Her voice, with names remembered from the  
dead,  
Singing their epitaph, and Helen's most,  
Was like a heart that bled.

In her the poet sang again his dream  
Of what had been and nevermore should  
be . . .  
And out of far away her voice would seem  
Like sails upon the sea.

And while she finished with their dreams and  
loves,  
And the wind disposed of fortune and of  
fame,  
Her voice was Venus, led by little doves,  
Breathing a holy name.

*Losing Celia*

Helen and Phryne and Semiramis,  
Renewed and glorious in her, were here . . .  
And yet her voice, when she had proven this,  
Was like a fallen tear.

SURETY

CELIA, we have each other's love,  
A love that flies on wings of light  
From star to star and sings above  
The night:  
We bid each other's eyes reveal  
The God whose images we are;  
We find each other's hand upon the wheel  
Piloting every star . . .

Should I then face with a less lonely breath  
Your gradual, sudden, everlasting death? . . .

O, lest a separating wind assail  
The jocund stars and all their ways be dearth,  
And love, undone of its immense avail,  
Go homeless even on earth,  
Let us be constant, though we travel far,  
With the little earthly tokens of our trust.  
And not forget, piloting any star,  
How dear a thing is dust!

FAREWELL

**F**AREWELL should be an easy word to  
say . . .

It seemed to be for Celia yesterday.

Although we guessed how soon she was to die,  
Celia was laughing when we said good-by.



AT THE LAST

**T**HERE is no denying  
That it matters little,  
When through a narrow door  
We enter a room together,  
Which goes after, which before.

Perhaps you are not dying:  
Perhaps—there is no knowing—  
I shall slip by and turn and laugh with you  
Because it mattered so little,  
The order of our going.

HIC JACET

**S**HE who could not bear dispute  
Nor unquiet, now is mute;  
She who could not leave unsaid  
Perfect silence, now is dead.

DISTANCE

ONE day I walked alone from our dear place  
For miles. And by the corner of a hill  
I saw the chimney and your window-sill  
And all the steps that it would take to fill  
The wide and wooded intervening space.  
But I consoled my spirit: Peace, be still!—  
And soon went home again—and saw your face.

One night we walked those miles, before you  
died . . .

How it comes back . . . and how I touch your  
hair—

Yet you seem farther away, in the night air,  
Than home, our happy place . . . aware  
Of you, I am without you, you abide  
In mystic distance that I cannot fare—  
For all we cling so closely side by side.

THERE IS NOT ANYTHING

**T**HERE is not anything  
I would not do,  
Just to be journeying  
Again with you.

There is not anything  
I would not be,  
To have you journeying  
Again with me.

But nothing I can do  
Or be will bring  
A word or sign from you,  
Not anything.

*Grenstone Again*

IT IS NOT SHE!

**I** THINK she enters at the door,  
I hold my breath to hear . . .  
Learn, foolish ears, that nevermore  
Can Celia come so near.

And now she passes in the street—  
I start around to see . . .  
But O, you quick impulsive feet,  
Turn back!—it is not she.

ALOOF

**B**ROOK, how aloof your heart has grown  
That closely beat with her and me!—  
Am I the only one  
Remembering, of us three?

Stars now cold as stone,  
Once warm as she,  
What have you done  
To me?

TRYST IN GRENSTONE

**H**ERE, where many a time we met  
With many a mortal vow  
Never either to forget,  
Celia, though the leaves are wet,  
Is waiting for me now.

None for company has she  
But Grenstone trees around,  
Where she waits and waits for me,  
While I come and cannot be  
The few feet underground.

SENTENCE

**S**HALL I say that what heaven gave  
Earth has taken?—  
Or that sleepers in the grave  
Reawaken?

One sole sentence can I know,  
Can I say:  
You, my comrade, had to go,  
I to stay.





## ***VI. FINDING CELIA***

*There is no death for lovers—if there shine  
Such light through others' darkness as through mine.*



THE WIND AT THE DOOR

THE wind is rattling at the door  
With all his vim.

"Dance with me down the shore," he says.  
But I will not dance with him.

I will wait with you in your place of death,  
Although I know  
How alive the wind would greet my face  
If I should go.

I will stay with you where the light is half,  
As by a pool at evening in a wood . . .  
Or, Celia, shall we laugh again?  
Can tears do good?

Shall you not come and share with me anew  
All that we had and more—  
And let the wind touch my face too?—See!  
. . . I open the door. . . .

Dancing again with the wind, with you,  
Dancing down the shore!

THE WAY OF BEAUTY

**B**EAUTY came Celia's way to be  
More beautiful by far,  
As night advancing on the sea,  
Is lighted by a star.

Then Celia followed beauty's way  
More beautiful to be,  
As when the star, before the day,  
Is taken by the sea.

A MASQUE OF LIFE AND DEATH

A HOODED figure followed me,  
Striking a terror in my breast;  
Headlong I fled from him—  
No good was in his quest.

A golden figure ran from me  
On naked feet that left no trace;  
Headlong I followed her  
But could not see her face—

Until she turned and, while I stared  
As at the coming of great ships,  
The hooded figure seized his time  
And kissed me with her lips.

*Grenstone Again*

DURING A CHORALE BY CÉSAR FRANCK

**I**N an old chamber softly lit  
We heard the Chorale played.  
And where you sat, an exquisite  
Image of life and lover of it,  
Death came to serenade.

I know now, Celia, what you heard  
And why you turned and smiled.  
It was the white wings of a bird  
Offering flight—and you were stirred  
Like an adventurous child.

Death sang: "There is no cause for fear,  
Uplift your countenance!"  
And bade me be your cavalier,  
Called me to march and shed no tear,  
Said, "Sing to her and dance!"

And so you followed, lured and led  
By those mysterious wings.  
And when I knew that you were dead,  
I wept . . . But now I sing instead,  
As a true lover sings.

*Finding Celia*

I sing of you—"O, take her deep,  
And cherish and proclaim  
A more restoring calm than sleep,  
And bring the charge to all who weep  
To glorify her name!"

And when I sing of you, you hear  
My heart, my praise, my prayer,  
Which formerly were never clear  
As now they are, for you are near  
Forever everywhere.



SONGS ASCENDING

**L**OVE has been sung a thousand ways—  
So let it be . . .

The songs, ascending in your praise  
Through all my days,  
Are three.

Your cloud-white body first I sing:  
Your love was heaven's blue  
And I, a bird, flew caroling  
In ring on ring  
Of you.

Your nearness is the second song:  
When God began to be  
And bound you strongly, right or wrong,  
With his own thong,  
To me.

But O, the song, eternal, high,  
That tops these two!—  
You live forever, you who die,  
I am not I  
But you.

A PRAYER

I SAID a prayer to God  
When I had need,  
And I saw His great head nod,  
Hearing me plead.

I thought He answered me,  
I knelt and wept . . .  
God did not even see,  
He only slept.

But I no longer care  
Whether He saw—  
I have answered my own prayer  
With God's own awe.

Finding that I may be  
Mighty and nod  
At my own destiny,  
I sleep like God.



## ***VII. AN END AND A BEGINNING***

***Creator and created, God shall be  
Born forevermore—of her and me.***



HOW CAN I KNOW YOU ALL?

**H**OW can I know you all, you who are passing?  
ing?

You in the crowds, moving so many ways.

You hundreds and you tens, even you twos and  
threes,

How can I hope to know you?

On your faces I have looked and I have seen each  
time

Tokens of kinship,

Patents like mine of joy

And signs like mine of proud and piteous need,

Of pain, of knowledge and of reparation.

I have heard hidden in your voices every synonym  
of love.

But O you many faces known to me far-off

And strange to me when you are near,

How shall I know you whom I need to know,

Discovering your splendid lonely souls

And mating them with mine?—

*Grenstone Again*

Out from among you comes a voice in answer:

"How can you know

Him whom you will not know?

We are yourself."

FOR I AM NOTHING IF I AM NOT ALL

**I** GO elate along the street and care  
For you, for you, for every one I meet,  
Not only for the favored and the fair  
Along the street  
But every soul . . . you for your lips, and  
you  
For the serene compassion of your brow  
Curved like a hillside looking on a view,  
You for a glow  
Within your eyes of sunset after rain,  
You for inheritance withheld, foregone,  
For passion, melancholy, vigil, pain:  
O everyone!

For I am nothing if I am not all,  
For I am he who loves and cannot cease  
Till every separating barrier fall  
And there is peace.



*Grenstone Again*

Spring urges me to comprehend the crowd.  
And I would take them in my arms and hold  
Their sweetness close to me. My head is  
bowed,

Lest I be bold

And claim the nearest-comer, and my sight  
Is blinded with the touch of destiny.

For, Celia, people, people, by your light  
Are parts of me—

And that is why I quiver now to greet  
Them passing, though they know not we are  
one,

And that is why this bright confusing street  
Shines in the sun.

OPEN HOUSE

I HAD built my being stone by stone,  
With windows and with doors . . .  
And there came a jealous company  
By twos and tens and scores,  
Seeming to claim my house from me,  
And traversed all the floors,  
As a house they had a right to own,  
Its true proprietors.

And so I heard an angry tone,  
Another answering hoarse:  
"It is not yours," said one to me  
And one to him, "Nor yours!"  
Then each to each (to me now none)  
Cried out, in scattered scores,  
That ill-acquainted company,  
"Nor yours!" "Nor yours!" "Nor  
yours!"

*Grenstone Again*

I took my being stone by stone,  
Its windows and its doors,  
Took it apart impartially,  
Roofs and walls and floors,  
And then when every claim was gone  
Of the jealous visitors,  
I joined my being wide and free:  
Their house and mine—and yours!

CONSUMMATION

**T**HERE was a strangeness on her lips;  
Lips that had been so sure;  
She still was mine but in eclipse,  
Beside me but obscure.

There was a cloud upon her heart;  
For, where my Celia lay,  
Death, come to break her life apart,  
Had led her love away.

Through the cold distance of her eyes  
She could no longer see.  
But when she died, she heard me rise  
And followed quietly—

And close beside me, looking down  
As I did on the dead,  
She made of time a wedding-gown,  
Of space a marriage-bed.

*Grenstone Again*

I took, in her, death for a wife,  
    She married death in me . . .  
And now there is no other life,  
    No other God than we!

BEHOLD THE MAN

**B**EHOLD the man alive in me,  
Behold the man in you!  
If there is God—am I not he?—  
Shall I myself undo?

I have been waiting long enough . . .  
Impossible gods, good-by!  
I wait no more . . . The way is rough—  
But the god who climbs is I.



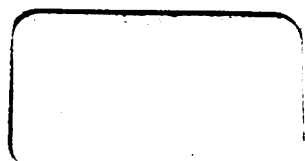















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